

Perfect mirrorless zoom Sony's new 24-105mm f/4 hits the spot





ROSITA LIPARI INTRODUCES THE NEW NIKON FULL

FRAME D850. To launch the new Nikon D850, award-winning wedding photographer Rosita Lipari was given the creative freedom to capture the image of her lifetime, shot on the new D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, she could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. To find out more about the D850, and Rosita's story, follow Nikon on Facebook and YouTube.

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL-18a/b battery, BL-5 battery cover and MH-26a charger. **Requires Interval Timer settings and 3rd party software.







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It feels like we're on the final stretch of a long winter, so it's the ideal opportunity to revisit the essential skills of location portraits. On page 14, Dave Kai

Piper shares excellent tips for better people shots outdoors, minus the complicated and cumbersome lighting set-ups (he covers indoor lighting on location, too). Another antidote to short days and leaden skies is the Travel

Amateur amateurphotographer.



Photographer of the Year - turn to page 20 for our pick of a particularly strong field of entries.

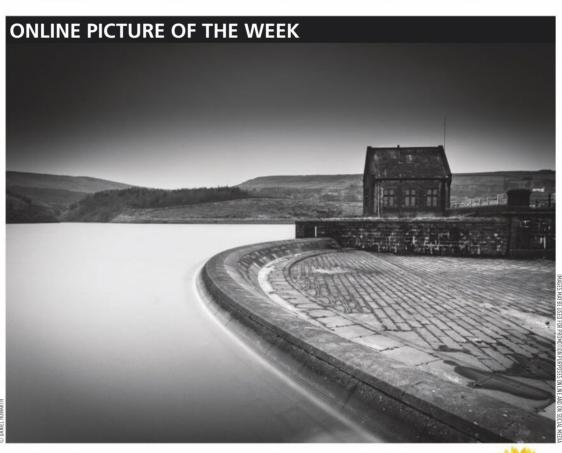
A week in photography

Gear wise, we review Canon's powerful yet diminutive G1 X Mark III compact, which is also ideal for travel (page 38), and Sony's tasty new 24-105mm zoom (page 45). Finally, don't forget to nominate your favourite photographic dealer in our Good Service Awards: www.amateurphotographer.co.uk/ gsa. Nigel Atherton, Editor

flickr.com/groups/ amateurphotographer







Butterley reservoir by Daniel Howarth

Nikon D810. 16-35mm, 327sec at f/4. ISO 640

This moody mono scene of Butterley Reservoir in Marsden, Huddersfield, was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Daniel Howarth. He tells us: 'It had been a very dull grey day when I took this image. I was planning to go out for the sunrise, but the weather was terrible; hence

I gave it a miss. By the end of the day I really wanted to get out, so I headed to this local reservoir. As the conditions were not great I decided on a long exposure and used the shapes of the overflow to lead the eye into the photo. A five-minute exposure softened the water and sky to complement the scene.'

Perma*Jet* PROFESSIONAL INKLIET MEDIA

Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures if you'd like to see your work published in Amateur Photographer, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51. Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above. Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.



NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



Canon announces refillable ink printers

A new collection of refillable ink tank printers in Canon's Pixma range has been revealed. There are four new printers, starting with the G1510, designed for high-volume printing at a low cost, to the G4510, a compact 4-in-1 printer with wireless connectivity. Prices range from £180 to £300.

£10,000 bursaries for 3 new photographers

Mobile phone manufacturer Huawei has awarded three £10,000 bursaries to young photographers to donate to a community cause or initiative of their choice. The photographers used a Huawei P10 mobile phone (co-engineered with Leica) to capture their images, which will be displayed in an exhibition in London next month.



Nikon issues firmware fix for D850

Nikon has released the first firmware upgrade for its extremely popular D850 camera. Firmware 1.01 fixes a couple of small, but significant, bugs with the 45.7MP full-frame camera. Notably, a green cast that appeared when shooting long exposures with noise reduction has now been resolved. You can download the firmware for free from the Nikon website.

Lomo'Instant Square now available to buy

After another successful Kickstarter campaign, Lomography has launched the Lomo Instant Square: the world's first fully analogue multi-format instant camera. It uses either the Instax Square or Mini format, thanks to a removable back which you can use to switch between the formats. Prices start from £179. See lomography.com.



Mario Testino and Bruce Weber suspended

A number of fashion magazines, including *Vogue*, have suspended activity with leading fashion and portrait photographers Mario Testino and Bruce Weber after sexual exploitation allegations against the pair were raised in a *New York Times* article. Both photographers deny the accusations being made, which date from as far back as the mid-1990s and have been made by numerous models and assistants.



BG

Winning image at Black+White Photographer of the Year 2018

Black+White Photography magazine, in association with Fujifilm, has announced the winner of its 2018 competition. The award goes to Rachael Talibart for this dramatic image of a wild sea at Newhaven on the south coast. Rachael is an experienced sailor and award-winning photographer and was



thrilled to win this title. 'I was very surprised, and obviously delighted, to receive a phone call from the editor Elizabeth Roberts telling me I had won Black+White Photographer of the Year. With the right image, I find that shooting black & white can powerfully enhance the emotion I'm trying to evoke, and being one step removed from reality, it can offer a fresh perspective.' Rachael wins a Fujifilm X-Pro2 and three lenses.

Words & numbers

It's about time we started to take photography seriously and treat it as a hobby

Elliott Erwitt

Advertising and documentary photographer (1928-)





Hasselblad introduces 400MP camera

HASSELBLAD'S new H6D-400c MS medium-format camera produces images with an effective resolution of 400MP, with each final image captured using a 6-image capture. Alternatively, 100MP resolution is available via 4-shot multi-shot capture or single-shot mode.

Due to become available worldwide from March, the H6D-400c MS will set you back a whopping £36,250 (excluding VAT). You could even rent the device for around £350 a day.

To generate the mega shots, the camera's sensor shifts by one pixel for four captures, followed by half a pixel to capture two final images before merging them together. Each of these images measures 23,200 x 17,400 pixels, while the 16-bit TIFFs it creates end up being 2.4GB. So be prepared to invest in some additional hard drives as well.

In order to shoot the 400MP images, the camera has to be tethered to a computer as the body itself doesn't have enough power to process the shots alone.

The H6D-400c MS encompasses all the features and functionality of Hasselblad's standard single-shot cameras, which includes a USB 3.0 type C connection for tethered shooting, dual media card slots (CFast 2.0 and SD), a 3.0in touch

rear screen display, a smartphone-style user interface, HD and UHD video, a modular system with improved back removal process, Wi-Fi and True Focus II.

Multi-shot cameras have

The H6D-400c MS is ideal for use in art reproduction



become the tool of choice for those working in the fields of cultural heritage and art reproduction. They tend to be used to document

to be used to document
paintings, sculptures



the finest of details. As an example, Hasselblad has distributed a stacked image of a beetle (see above), taken by Göran Liljeberg, with a close-up of the extreme detail the camera produces (zoom in on the image at hasselblad.com/h6d-multishot).

Hasselblad is the only professional medium-format system to feature multi-shot technology, making it a leading choice for institutions, organisations and museums worldwide to record historic treasures with the highest image quality possible.

For more information, including full specifications and sample images, visit hasselblad.com/h6d-multishot.



Lensbaby unveils 46mm macro filter kit

LENSBABY has introduced a new 46mm macro filter kit which you can use in conjunction with several of the company's lenses. This also makes it possible to use the lenses for close-up shooting.

With three diopter options (+1, +2 and +4), the filters can be screwed onto the front of the lenses. They can also be stacked for higher levels of magnification, while enhanced contrast is promised thanks to multiple coatings.

Compatible with the Sweet 35, Sweet 50, Edge 50, Edge 80, Twist 60 and Creative Bokeh Optics, the 46mm macro filter kit will cost \$49.95 in the USA.



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Wordsearch results

In our Christmas issue (AP 23-30 December 2017) we challenged you to find the names of various famous photographers and send us the one that appeared on the list but was missing from the wordsearch.

The answer was Blossfeldt (as in Karl Blossfeldt, the crafts teacher, professor, and self-taught photographer), and the winner is Sue Baker from Hampshire. Sue wins a National Geographic Earth Explorer NG 2346 camera bag.

Leica reveals new primes for SL system

Two new Leica prime lenses – the APO-Summicron-SL 75mm f/2 ASPH and Summicron-SL 90mm f/2 ASPH - have recently been announced. Designed for Leica's SL system, which is primarily used by professional photographers, the lenses are apochromatic (APO) corrected, meaning they have been engineered to produce as little chromatic aberration as possible.

Comprising 11 elements, of which one is aspherical, the lenses are manufactured from sensitive and specially formulated high-quality glass. New extremely precise manufacturing and measuring methods have been developed especially for the production of these lenses, which Leica says represent the next step forward in Leica SL system lenses. One of the outcomes of the new



methods is a more compact and lower weight lens, as well as improved imaging performance. Also new is a faster autofocus system, plus a shorter close focusing limit.

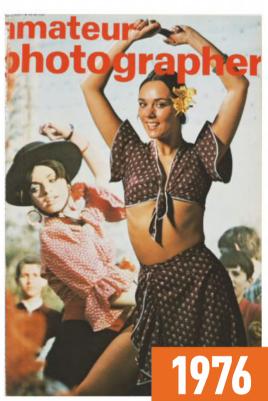
Attention has been paid to the prevention of stray light and reflections, with high-quality coating to lens surfaces applied to keep reflections to a minimum.

Ideal for portrait work, the APO-Summicron-SL 75mm f/2 ASPH lens is already available to buy, with a retail price of £3,750. The APO-Summicron–SL 90mm f/2 ASPH can be bought from 8 February, for a price of £4,100.

In addition, Leica has announced that two more lenses in the range – a 35mm f/2 and 50mm f/2 – are scheduled to be launched in the second half of this year. For more details, visit uk.leicacamera.com.

Back in the day

A wander through the AP archive. This week we pay a visit to February 1976



AP SEEMS to be suffering from the winter blues in its 4 February 1976 issue as the cover is very olé – we're getting Spanish package holidays, buckets of sangria and gyrating señoritas. Not sure who the background randomers are, but this cover is so good it doesn't need any coverlines! The main test was the Kodak Tele-Instamatic 430; this pocket camera for 110 cartridge film is now at the National Science and Media Museum in Bradford, which makes us feel old. The big interview was with a certain Rolf Harris, so we'll guickly move on to the standout feature which was on portrait composition. It was written by then-editor R H Mason, who provided some bang-tidy tips; however, his main model seems to have had a bad hair day. The club profile featured Wallingford and District Photographic society which, we're pleased to report, is still active.



Useful tips from then-editor R H Mason - not Michael Caine

Burnell wins Wex top prize again

has taken home the prize of Wex Photographer of the Year for the second year in a row. The graphic designer from Brixham collected the 2017 trophy, along with £1,500 worth of Wex Photo Video vouchers, at a special awards event at the company's flagship store in Whitechapel, London.

Every Monday, the #WexMondays competition runs on Twitter, and the names of the weekly winners and runners-up go on a leaderboard, with points accumulated across the year. Burnell accumulated 760 points to take home the trophy.

Now in its fifth year, the competition has proved hugely popular, with over 50,000 submissions last year. The runner-up, also for the second year



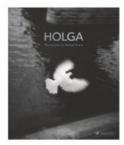
Neil Burnell's winning landscape image

running, was London-based photographer Tony Sellen, a fine art photographer with a focus on long-exposure images. In third place is Cumbria-based Amy Bateman, who posts macro images of tadpoles.

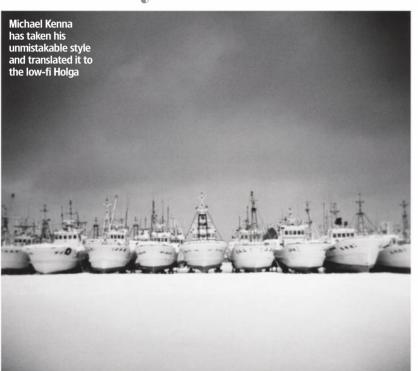
An exhibition of the winning images will be on display until 25 February at the Wex store at 37–39 Commercial Road, London.

For the latest news visit www.amateurphotographer.co.uk





Bookshelf Holga by Michael Kenna



ichael Kenna's style - black & white images of nature and urban environments taken using long exposures - has been much emulated over the years, but most imitations lack the depth that his pictures convey. All of Kenna's imagery is evocative, ethereal and unmistakable. He has a wonderful ability to capture the spirit of a place while possessing the technical skills to deliver his vision flawlessly.



His latest book, however, is a slight departure from the norm. Here we see Kenna using inexpensive, plastic Holgas to shoot familiar haunts such as Hokkaido in Japan and the Forbidden City in China. Pictures made using these devices are unpredictable, so it must have been challenging to relinguish control and embrace their vignetting, light leaks and soft focus. But in the introduction, writer and editor Frances Malcolm suggests Kenna embraced the limitations of these cameras as they allowed him to focus on his vision rather than become preoccupied with his equipment.

Despite their low-tech origin, these pictures are Kenna through and through: minimalist, tranquil, and full of spirit. What's more. Prestel has done a great job reproducing the work's full range of tones and using a subtle typeface. Kenna loves Holgas because his experience of using them is one of surprise and discovery; leafing through the book, you get much the same feeling.

★★★★★ Tracy Calder

Published by Prestel, Price £40, 144 pages, hardback ISBN 978-3791383774

Also out now

The latest and best books from the world of photography



A Bird Photographer's Diary

by David Tipling, Reed New Holland, £16.99. 240 pages, hardback, ISBN 978-1925546125



In 1998, wildlife photographer David Tipling visited an emperor penguin colony in Antarctica. He describes landing on the blue-ice runway at Patriot Hills as 'change-of-pants flying' and you get the feeling he isn't

exaggerating. A few days later, a fierce storm ripped through the camp. Once the weather improved, the team prepared to make the journey to the colony, only to find that a starter engine on their plane had failed. After a hasty repair, and six hours in the air, they found themselves standing in front of 18,000 penguins against a backdrop of ice cliffs. Tipling photographed the colony for 10 days, until the sea ice started to break up. This is one of many stories in his latest book A Bird Photographer's Diary. It serves to highlight the lengths he has gone to over the years to bring us some of the finest bird photography around. It's beautifully illustrated and wonderfully written. ★★★★★ Tracy Calder

Photographic Treatment

by Laurence Aëgerter, Dewi Lewis, £12.99, 64 pages, hardback, ISBN 978-1911306269 (Book 1)



Dementia is a widespread disease that affects one in eight people, and while currently there is no cure for it, there is no disputing that the way in which we care for people with this debilitating disease could be improved. In response

to this, artist Laurence Aëgerter has worked with scientific experts to produce a series of five books, each featuring 30 black & white diptychs designed to stimulate brain activity. According to Aëgerter, recognising connections between two images engages specific cognitive functions involving creativity and fantasy. What's more, the photographs encourage discussion, enabling caregivers to interact on a deeper level with dementia sufferers. The books are not especially beautiful to look at (the covers are made of thick brown card) and the images within are a strange mix, but to judge the books on a purely aesthetic level would be to entirely miss the point. It's a fascinating project, and if it brings moments of relief then it's well worth investing in. ★★★★★ Tracy Calder

SIGMA



A new dimension for your full-frame mirrorless camera system is here.

With this new mount converter, Sony E-mount camera body owners gain access to a greatly enhanced range of interchangeable lenses. The MC-11 converter is available for either SIGMA SA mount lenses or SIGMA EF mount lenses. By allowing photographers to prioritise the lenses they prefer and use them with various camera bodies, SIGMA is changing the way the world looks at camera systems.

Owners of SIGMA SA mount and SIGMA EF mount lenses can get even more value from their lens assets, as the MC-11 makes them compatible with Sony E-mount cameras. For a list of compatible lenses, please visit www.sigma-global.com.





Viewpoint Andy Blockm

Andy Blackmore

A fellow photographer's illness and death led to a revelation in the author's understanding of what it means to be a photographer. Photography is a state of mind

t was an epiphany a long time coming; 30 years in the making. Yet, it took me by surprise. What was the cause of such satori? It was the revelation that a photographer is not necessarily one who takes pictures.

If this sounds counter-intuitive or like I've had too many sherry trifles, I make no apologies. This was a lesson learned the hard way. Death opened my eyes, teaching me there's more to being a snapper than taking photos. Photography is much more than sculpting with light. We may think that we define our photography; yet, in reality, it defines us.

Last year, I watched from the sidelines as illness consumed my best friend, Charlie. There were no spectators. First, my friend – the man whom I regarded as a brother – was too unwell to work. Then, all too soon, he became too weak to hold a camera. He was housebound and eventually bedridden, and we knew what was coming, but not how fast.

While, at times, Charlie may have been grumpy, obnoxious, impatient and rude (often, all at once), I never stopped loving him. Never did he lose his enthusiasm or optimism for photography. Confined to his chair and in front of his dodgy Mac we'd speak tenderly of our mutual mistress –



Though confined to a wheelchair, Charlie still possessed a photographer's mindset

'Never did he lose his enthusiasm or optimism for photography'

photography – until the wee hours of the morning. Never did he give up hope that he would soon be back in the studio, which now had wheelchair access. We even discussed various methods of mounting a camera on his scooter.

Charlie did not stop being a photographer; circumstances merely prevented him from taking pictures. On learning of his predicament, the Bokeh boys never came round, ceremonially snapped his 300mm, tore the pockets from his Domke and drummed him out of the camera club. Once a photographer, you are always a photographer. Then his circumstances changed forever. Charlie was a snapper no more, and for a while, my photography lay dormant.

But as I started thinking of my friend, I had a revelation. You don't need to have been a photographer to be a 'photographer'. Photography is a state of mind and plane of consciousness. Not just observation, but seeing with your heart and soul. It's no surprise that the greatest photographers seem to be people who combine a compassionate vision with a libertarian way of thinking.

Thus, you'd think that calling someone a photographer would be one of the highest honours one could bestow. Given the state of today's industry, you might believe it is downright insulting or to damn with faint praise.

However, while my friend – and photography as I once knew it – are now dead, today, more than ever, I believe that possessing a photographer's mindset is a blessing indeed. Given the measure of my chum Charlie, we are so happily blessed and are in esteemed company.

Andy Blackmore is a photographer and former picture editor of *The Independent* and *The Independent* on *Sunday*, www.massnegro.wixsite.com/andyblackmore

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 6 February



B&W film essentials

Discover (or rediscover) the joys of black & white film shooting and developing



Lightroom photo fixes

James Paterson shows you how to correct all manner of photo problems

Panasonic 200mm f/2.8

Full review of the Panasonic Leica DG Elmarit 200mm f/2.8 Power OIS

Laowa Magic Shift Converter

We test a unique accessory that's ideal for architectural photography



Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was en exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.



Mark Bauer markbauerphotography.com



0.9 Reverse ND (3 stops) 1.2 ProGlass IRND (4 stops) Fuji GFX 50s, Fuji GF 23mm f/4, ISO 100, 2.1 seconds at f/16

The Reverse ND range available for the Seven5, 100mm and SW150 systems



0.6 Reverse ND filter (2 stops) 0.9 Reverse ND filter (3 stops) 1.2 Reverse ND filter (4 stops)



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Wedding

LETTER OF THE WEEK

When the photographer at my cousin's wedding turned up I was amazed to see him using an old Nikon D40 DSLR. There were a few rather scornful looks from auests totina more expensive cameras. But the bloke totally nailed it.

Everything from coaxing the guests into groups, comforting wailing young children and even a sudden snowstorm were all handled with ease. Speaking to the photographer later (his name was Mark) I found

scepticism when I saw his pictures a few days later. Beautifully composed, razor-sharp, with some printed to A3, it was amazing to think they'd been shot on an old 6-megapixel camera by an amateur photographer. Never again will I judge a photographer by the equipment he uses. Aside from Mark's great communication skills with the happy couple and their guests, he displayed one of the best examples of 'it isn't the camera but who's behind it' that I'm ever likely to see. Happy New Year to all

he was a workmate of the bride and I felt ashamed of my own

at AP. Anthony Armstrong

I couldn't agree more. The shiniest, newest gear in the world alone does not a good wedding photographer make - Geoff Harris, deputy editor

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ETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD, NOTE:

SAMSUNG SAMSUNG The MicroSDHC EVO Plus with SD

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Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MBs. www.samsung.com/uk/memory-cards/

SAMSUNG

Older DSLRs still

pack a punch, as

Anthony has

witnessed

EDL controversy

As a long-standing reader and subscriber I would like to say how completely ill-judged your use of an image of a member of the English Defence League is on page 36, AP 20 January. This is a member of a far-right organisation of anti-Islamic racists which you have used as an opportunity to discuss cropping and perspective. As part of an article on street

photography and the problems of presenting positive images of racists then it might have a place, but as a technical feature it is both thoughtless and insensitive.

Paul Cope

I accept your point, Paul. We simply viewed the image as an example of documentary photography – a genre that by it's nature often depicts unsavoury, uncomfortable or

upsetting subjects (another example being the dead rhino image that won Wildlife Photographer of the Year). We didn't consider publishing it, or indeed taking it, to be an endorsement of the subject's views. We felt that for anyone wishing to hone their documentary photography skills, Martin's tips would be useful. His column exists purely to provide technique advice. but I take your point that in a different feature it could have

formed the basis of a wider discussion on the ethics of this type of image - Nigel Atherton, editor

Nutty professor?

I was looking forward to a clear explanation of ISO in Professor Newman's Tech Talk 'What Exactly is ISO?' (AP 13 January). However, I wonder if I am alone in finding the material incomprehensible. The article appears to be a very complicated demonstration of why ISO is not a part of exposure. Professor Newman says that this myth is embedded in our collective consciousness. Well, not in mine! I think most of us know that we can adjust ISO to get exposure right. but that the actual exposure depends on the amount of light falling on the film or sensor. Are we really expected to require equations like 'Isos = 10/Hsos where Hsos is the exposure required to produce the specified standard digital signal output egual to 461/1000 x OMAX. where OMAX is the maximum output value of the digital system' in order to understand this?

John Humphrey

I don't think the connection between science and art is appreciated enough so I just wanted to say how much I enjoy reading Professor Newman's page detailing the many and varied technical and scientific aspects of the picturetaking process. When I sav 'eniov' I may of course be utilising the word in a completely inappropriate way as, for

AP contributor **Professor Newman** has prompted mixed reviews

the most part, I actually

understand only the tiniest amount of what he describes. But ultimately that doesn't really matter. He writes such elegant prose and helps to remind me that we are all able to produce so many wonderful, beautiful, moving, informative, and insightful photographs only through the application of scientific principles, which can be beautiful in themselves.

So thanks, Professor, for trying to educate this mere mortal, even if at times my brain is in danger of experiencing a total meltdown.

David Richards

Sounds like the Prof is a bit of a 'marmite' contributor. but we'll pass the comments on! - Geoff Harris, deputy editor

Remembering Larry Burrows

Probably more than a decade ago AP printed an article about Larry Burrows and his photography which preceded his coverage of the Vietnam War. It was obvious then that he had a wonderful eye. I recall, among others, a candid photo of Brigitte Bardot waiting in the wings of a theatre. His war photography is some of the greatest of the genre. *Time* magazine listed 21 iconic photos taken during the war and six were taken by Burrows. He was held in very high esteem by his peers before his untimely death.

In any large bookshop you will find photo collections by the likes of Robert Capa and Don McCullin and yet never any collection of Burrows' work. Is it not time that his reputation was resurrected?

P DeMeza

I also am a huge fan of Burrows' work and he is still highly regarded by documentary photographers and scholars. I agree though, that a

retrospective is overdue, be it an exhibition or book. Another underrated photographer from that era is a fellow Brit, Tim Page. He was pivotal in getting photographers who lost their lives in Indochina remembered at the war museum in Ho Chi

Minh city - Geoff Harris, deputy editor



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*Not including the EIZO CS230



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Technique Location Lighting





Remote trigger
This is the heart of the off-camera flash system. It is what lets you control a number of lights that are separate from the camera. Pick something trusted, because if your trigger stops, then it's game over.



▼Flashgun
Most flashguns are battery
powered, but more advanced
and powerful systems are
available, too. The more you
pay generally means the
more power output and
versatility you have.



Dave Kai Piper

Dave Kai Piper is a Fujifilm-X photographer specialising in fashion and portraiture. He spends most of his time working out of the back of a case strapped to his motorbike, travelling up and down the country and working on location. See more of his work at www.davekaipiper.com.

See the light

Baffled by the essentials of location lighting? **Dave Kai Piper** shares some illuminating tips for beautifully lit portraits taken both indoors and outdoors

he first thing to consider when it comes to location lighting is the location itself – shoot in interesting places with interesting light and you can't go far wrong. Most location lighting photographers work with natural light and only look to put in additional illumination to balance out any shadows. We call this additive lighting.

Once you have decided to add light into your image, the type of light is the next choice. There are two main areas to look at: strobe or flash. Historically, both are stronger than a constant light source. Strobe lights or flashes come in a number of budget and performance categories, ranging from high-end



Adding a fill light will bring your indoor portraits to life Fujifilm X-Pro2, 56mm, 1/250sec at 1/1.4, ISO 200

Lighting stands

Either a dedicated lighting stand or a tall tripod can let you mount your lights where you need them. Use something that is taller than your subject as you might need to mount the lights high.



Lighting modifiers

Making the most of shade in bright conditions will help Canon EOS 5D Mark III, 105mm,

1/160sec at f/3.2, ISO 100

Use light modifiers to control the shape and type of light that your flash makes. The bigger and wider you can make your light source, the softer and more natural your light should appear.



Assistant

A spare pair of hands that know what they are doing can be vital. Having a friend on hand to help move lights, hold reflectors (shown left) and pour the coffee can make all the difference when shooting on location.

Technique Location Lighting

kits to the more affordable speedlight style that uses AA battery power. There is something for everyone, and technological advances mean increasingly there are more exciting options. Whatever the brand or price you are considering, ensure you have the ability to control power output from the camera or a hotshoe-mounted control unit. You really don't want to have to keep walking over to the flash to adjust the power. All cameras have a hotshoe, but not all cameras have a built-in flash. In fact, typically, the more you pay, the less likely you are to have a built-in flash.

Size, power, distance

Three main elements control the shape and quality of light you can create. These are linked with the size of the light, its power and the distance it is from the source. A good lighting tech has the



DAVE'S TOP TIPS FOR LOCATION LIGHTING



Retain sky detail

Underexposing a background can be a great way of retaining plenty of detail in the sky, while allowing you to add light to your subject and ensuring they stand out. Backdrops that are much lighter than the foreground can be harder to light and therefore to control, and will most likely detract from your subject.



Watch the weather

Sometimes you want cloud cover, sometimes you don't. Working outside can bring lots of challenges to both you and your kit. Using a container such as a Peli hard case for all your kit means you have protection from dust, dirt and rain if the weather takes a turn



Keep lights above eye line

The height of the sun means we always see faces lit from above. As such, we are used to seeing shadows under the eyes, nose and chin. When setting up your lighting, try to replicate how natural light falls, as this is always going to give you the best chance of making an image that people can connect with.



Spare batteries

Just as you would for your camera, make sure you pack extra battery power and take triple the amount you think you might need. You never know how your shoot is going to work out or what the weather might turn out to be. Plan for any and every event.



Use a tripod

The tripod is my secret weapon. When shooting on location, I can keep my camera secure at the correct eye height while setting up my lights. This gives me a constant reference as to how my lighting will look. Framing is very important in a location shoot. Tripods can also double up as lighting stands.



Keep your lighting simple

Remember, you picked the location for a reason. Avoid lighting that does not fit or suit the location or style you're trying to achieve. Don't overcomplicate it; instead use as much of the natural light as you can. Sometimes just adding a tiny bit of fill light is all you need.



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Technique Location Lighting

'Basically, the bigger and closer the light, the softer the effect will be'

skill to judge and balance all these aspects for every light he/she is using. Basically, the bigger and closer the light, the softer the effect will be. Move it away and make the light source smaller, and the effect will be harsher.

Controlling and carefully placing lights on location can be tricky. One of the biggest difficulties I encounter when using speedlights and battery-powered units is the lack of a good modelling light. When I need to work fast and tight, the Ice Light has been a trusted source for a number of years. Constant lights such as LEDs can offer a good, fast way of achieving a shot on a location. If you can, take along a friend to manoeuvre the lights. It'll speed things up, as you can ask him/her to move around until everything looks exactly right. This is often easier than constantly moving your subject or model, especially if you are working with a particular background or have a number of other elements in the photograph.

Once you've got the hang of taking the flash off the camera or adding a single light into your image, you will see quite quickly that doing so sometimes creates and emphasises shadows where you don't want them. This is where fill lights or reflection panels come in handy. Fill lights



are normally placed at the same angle but on the opposite side of the primary flash, and use less power and more diffusion. Its sole job is to balance the main source. Reflection panels are a very simple way of manipulating lighting effects. They often have a gold side and silver side to help balance the colour and tone of an image.

Picking a good location gives you the ability to incorporate it into your images. Choosing a depth of field to suit and a

shutter speed that will enhance the natural light is key. Using systems such as HSS, you can shoot faster than the normal sync-speed of a camera to ensure you get the very best image with all the detail of the location.

If you want to get to grips with lighting – in the studio or on location – research such topics as three-point lighting and the different types of lighting, such as Rembrandt, butterfly, and split.

Combining artificial with natural light



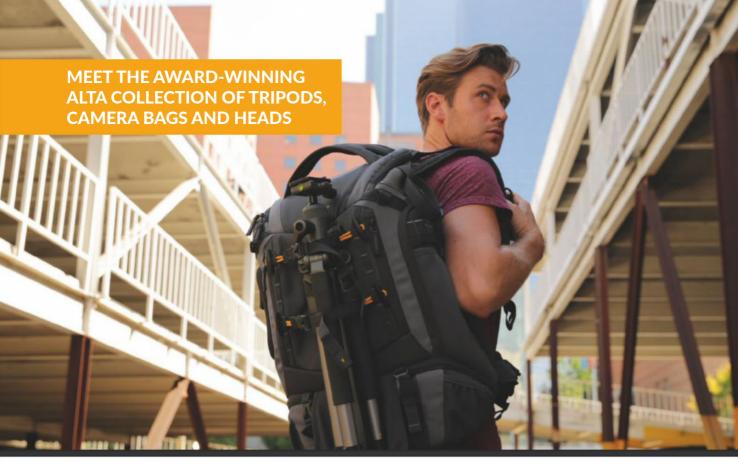
Ambient light and flash with the Westcott Rapid Duo Fujifilm GFX 50S, 32-64mm, 1/80sec at f/4, ISO 100

Additive lighting is one of the most effective styles or genres if you are looking to really sell a concept or story. In short, you are taking a real location with real atmosphere and blending it into your narrative. If you do it correctly, you should have something pleasing and far quicker to produce than if you were to build up all the lighting yourself. Replicating the sun is a very tall order, and you can't beat the

quality of light at times either. The combination of artificial and natural is the best of both worlds, but it's not without its challenges. Light can change by the minute. Understanding how to adapt and think around problems is the best approach to take. The rewards can be amazing when all the pieces fall into place.

Capturing a city skyline or a foggy forest setting, and using natural and artificial light to

drive your image, can be fun but requires you to understand the many elements that come into play. Keeping things simple can be the key to not creating busy and complicated images. At the end of the day, this is portraiture and the backgrounds should never overpower the main subject – they're simply there to enhance your portrait and create context.









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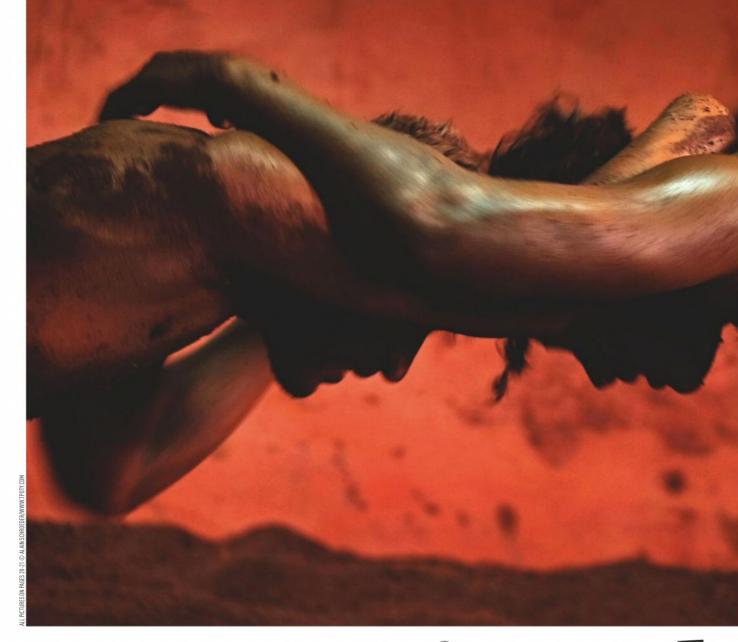




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Journey's end

Celebrating humanity, landscape, environment and wildlife, **Travel Photographer of the Year** attracts thousands of entries from photographers across the globe. We bring you some of our favourites

elected by an international panel of photographers and imaging experts, including Eamonn
McCabe and Michelle Jana Chan, the winners of the 15th Travel
Photographer of the Year have been announced. Photojournalist Alain
Schroeder has taken the top spot with his atmospheric portfolios of Kushti wrestling in India (seen

here) and the complex rituals associated with death in Toraja in Indonesia. Alain wins £4,000 in cash, £750 to spend on Páramo clothing and a Plastic Sandwich personalised leather portfolio case.

This year, photographers from 129 countries submitted more than 20,000 images to the competition. Entrants of note include 12-year-old Morgan Wolfers from Colorado, USA, who became one of the contest's youngest winners. Her portfolio of aspen trees and leaves was created when she was just 11 and has won her the title of Young Travel Photographer of the Year.

A gallery of winning, runner-up, commended and special mention images can be seen at www.tpoty. com. The winning pictures will be exhibited in the UK and further afield later this year. The same pictures will also appear in the Travel Photographer of the Year book, *Journey Ten*. For more information about the Travel Photographer of the Year awards, exhibitions and books, visit www.tpoty.com.









Alain Schroeder, Belgium Winner, Travel Photographer of the Year 2017

Above: Kolhapur, Maharashtra State, India. Kushti is a traditional form of Indian wrestling. Practised in an *akhara*, the wrestlers, under the supervision of a guru, dedicate their bodies and minds to Kushti for six to 36 months. Fujifilm X-Pro 1, 50-200mm, 1/18sec at 1/5, ISO 1600

Top right: Varanasi, Uttar Pradesh, India. At the end of a workout, wrestlers cover their heads and bodies with earth in order to soak up their perspiration and avoid catching a cold. Fujifilm X-Pro 1, 14mm, 1/250sec at 1/2.8, ISO 1600

Above right: Kolhapur, Maharashtra State, India. Before every match each wrestler covers his adversary's body with earth, the colour of which varies from region to region: red in Kolhapur, yellow in Varanasi.

Fujifilm X-Pro 1, 50-200mm, 1/35sec at 1/4.5, ISO 800

Right: Kolhapur, Maharashtra State, India. After a workout, wrestlers rest against the walls of the arena. This relaxation ceremony is completed with massages to soothe muscles and demonstrate mutual respect. Fujifilm X-Pro 1,50-200mm, 1/10sec at f/4, ISO 1600

Katy Gomez López, Spain

Highly Commended, Celebration of Humanity Portfolio

Top left: Detohou, Benin. Fetish priests are a means to connect to deities to find solutions to problems related to health, happiness and fertility.

Fujifilm XT-1, 35mm, 1/60sec at f/2, ISO 200

Top right: Abomey, Benin. A voodoo fetish is a statue or an object that contains supernatural powers in itself.

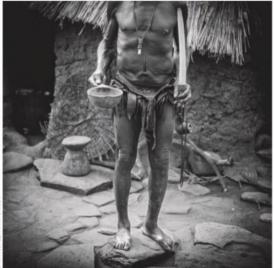
Fujifilm XT-1, 35mm, 1/280sec at f/2, ISO 200

Bottom left: Touka, Benin. Benin is considered the birthplace of voodoo, and life in the community there is totally influenced by it. The highest part of the village is inhabited by the chief fetish priest who dresses in goatskins and smokes a long pipe.

Fujifilm XT-1, 35mm, 1/850sec at f/2, ISO 200

Bottom right: Ouidah, Benin. This image was made in the Temple of Pythons in Ouidah. It is the voodoo capital and nucleus of a centuries-old slave trade in Benin. Fujifilm XT-1, 50-230mm, 1/60sec at f/4.5, ISO 2500











Ana Abrao, Portugal Winner, Best Single Image, Celebration of Humanity

Kutch, India. This Patel lady has kept her bracelet on since her wedding day. Ana loves taking portraits, and when she thinks about photography it gives her goosebumps. She loves to make contact with people from other cultures and is always keen to learn more about their lives. Ana wants her pictures to tell the story of the sitter to the world. Producing a good image makes her feel alive.

Fujifilm X-T1, 18-55mm, 1/125sec at f/4.5, ISO 1250

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Stephen King, Hong Kong Best Single Image, Winner, Earth & Climate

River Delta, South Iceland. This is one of a series of aerial shots taken from a helicopter over the fabulous river deltas in South Iceland. Canon EOS 5D Mk III, 24-70mm, 1/400sec at f/4.5, ISO 250

Xinghui Ma, China Special Mention, Tales of Adventure

Inner Mongolia, China. Local herdsmen lasso their horses in a shallow riverbed. Canon EOS-1D X, 24-70mm, 1/13sec at f/16, ISO 50

Jianhui Liao, China Winner, Food (Single Image Category)

Shanxi, China. A crowd gathers to eat from a huge dish of noodles. There is a real sense of occasion to this picture – it allows us to immerse ourselves in the event and almost smell and taste the food.

Sony Alpha 7R II, 24-240mm, 1/200sec at f/8, ISO 100



Highly Commended, Primary Colours (Single Image Category)

Atlantic Ocean, Five nautical miles off São Mateus, Pico Island, Azores, Portugal. The man-of-war floated close to Enrico's boat so he decided to take a picture. He was instantly pleased with the picture, but only really appreciated its abstract mood once he got home.

Sony Alpha 77 II, 70-300mm, 1/1600sec at f/5.6, ISO 400









Wendy Timmermans, Netherlands Winner, Primary Colours (Single Image Category)

Cenote Nah Yah, Mexico. Freedivers explore the abyss on one breath only. Inside the Cenote, the water was still and silent, but tiny movements on the surface created an irregular pattern of reflection, beautifully contrasting with the straightness of the rays underwater.
Sony Alpha 6300, 10-18mm, 1/125sec at f/4, ISO 400











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Katherine Keates, Canada Winner, Earth & Climate Portfolio

Top left: Wayne County, Utah, USA. Few plants can survive the arid conditions of a dry gulch. Those that do, gain tenacious hold while rooted in the mud cracks. These survivors grace the naturally tiled surface with elegant beauty. Canon EOS 5D Mk II, 24-105mm, 3sec at 1/22, ISO 160

Top right: Wayne County, Utah, USA. This desert plant appears to be part of a well-designed floral arrangement. The early light of day kisses the mud cracks before the scorching heat demands yet another gruelling day of survival in the desert.

Canon EOS 5D Mk II, 24-105mm, 3sec at f/22, ISO 160

Above: Wayne County, Utah, USA. Sudden rainfall produces flash floods that rage through the valleys and flood plains of Utah. When the water subsides the muddy base that remains dries, bakes, contracts, cracks and curls in the sun.

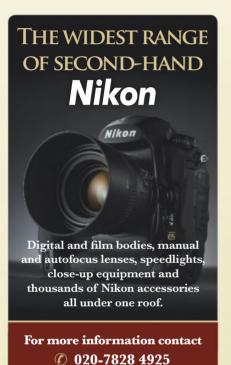
Canon EOS 5D Mk II, 24-105mm, 1/5sec at f/22, ISO 160

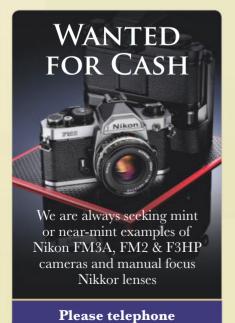
Left: Utah, USA. Looking down from above, the mud cracks of this dry gulch take on abstract formations that have been influenced by the growth of the desert plants they support.

Canon EOS 5D Mk II, 24-105mm, 1/15sec at 1/13, ISO 160

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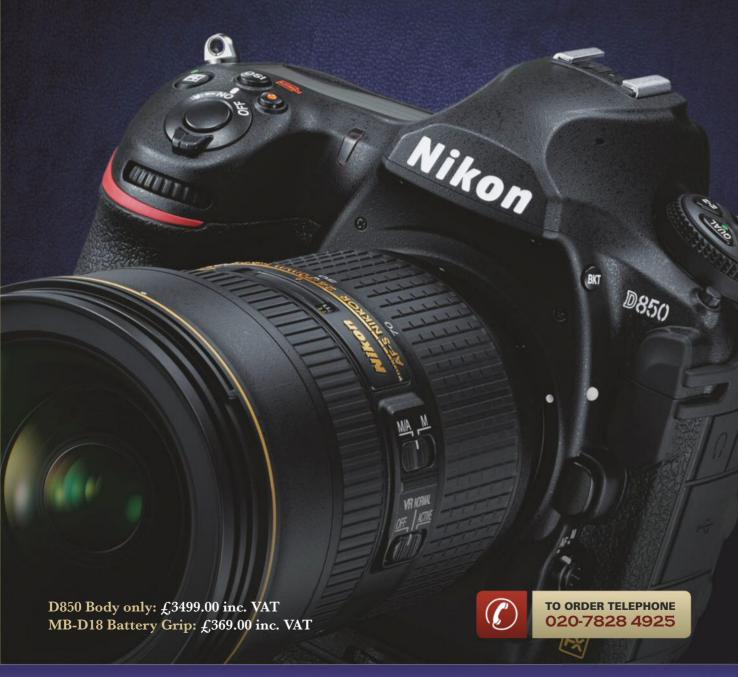
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Technique



Mark Benham

Mark Benham is an award-winning photographer who focuses on people and the world of

food. He was Food Photographer of the Year in 2016. He has an abiding interest in documenting the lives of ordinary people, which often takes him abroad. For more visit www.markbenham.co.uk.

KIT LIST

Spare ▶ batteries

Carry spares, especially when out shooting for lengthy periods. I find camera brand batteries tend to last longer.





Lenses >

I currently use a Canon EOS 5D Mark III camera. My preferred lenses are the Canon 24-105mm f/4L and the 50mm f/1.8 prime, which give me all the flexibility I need.



▼ Lens cloth

When working outside in changeable weather it's essential to keep the outside face of your lens optics clean and dry.



Tripod >

Useful for any video work and restaurant interiors, and essential for details in low-light conditions.



Food for thought



Food photography is much more than close-ups of beautifully lit and styled food, or restaurant interiors. As award-winning food photographer **Mark Benham** explains, it's also about people

hese days we're awash with images of food. They're everywhere – a mind-boggling array taken by many different specialist photographers, it's a highly competitive area. Less visible is the photography which focuses on the other side of food: growing, harvesting, selling, distributing, preparing, cooking and eating.

In my former years as a graphic designer and art director, I often worked with a number of excellent food photographers for food service clients. These were long studio shoots, and always in the dark because we used controlled studio lighting and flash. When I moved over to photography, I swore I'd work on location and not in a dark studio, and I'd use

natural light as much as possible. I'm so glad I made that decision, as working on location is exciting to me; it provides different challenges and is rarely boring.

Back in 2012/13, when I was moving away from graphics, I spent eight months in Portugal, travelling and taking photos for a book called *Two Hundred Days: A Portrait of Portugal*. It was this personal project that helped to cement my interest in the lives of ordinary and extraordinary people, including those working with food. It was an important step in establishing my areas of interest and my approach to photography, which I categorise as documentary and storytelling. I'm drawn to those who are passionate



about what they do, whether they're fishermen (I recently photographed sea fishermen on a cold day in the North Atlantic off Iceland) or a market gardener dealing with the unpredictable weather, which can ruin crops.

More than food on a plate

When it comes to food photography, it doesn't matter who or what I'm photographing, one key principle remains the same: a willingness to go with the flow. Without this, I wouldn't have been able to deal with some of the frustrations I have experienced. Whether I'm photographing the gatherers, the cultivators, the sellers or anyone else, I remind myself that this is their livelihood, so I endeavour to work around them, not the other way round. But things change and people don't always do what you want them to do. Having said that, I've been fortunate enough to come across those who have been extremely willing to fit in with my objectives. Gerald, a market gardener who let me follow and photograph him regularly over a period of a year, was very accommodating in allowing me access to his world, which helped capture a more meaningful working-life portrait. I was able to build a close understanding with him over many months, and that investment of time paid dividends. What's important to my work is to show real people and real life. I'm not a great one for contrived shots, although sometimes they are necessary. Above all, what I love about people and food is the storytelling element, from the expressions

on faces that help to reflect what they are doing, to the different personalities that come across in the photographs - no two experiences are ever the same.

While photographing the Icelandic fishermen on a small boat in the middle of the Atlantic, I saw their distinctly different personalities - you don't experience that when photographing a carrot; a carrot doesn't have much of a personality, does it? Food markets are always good, known for their vitality and visual interest, and I often find myself heading for one in a town or city when I'm on my travels. You can watch people buying and selling, look for great angles and content, as well as get

up close to photograph details. The cherries at a market near Split in Croatia were unbelievably tempting and so appetising! This type of food and life photography means I'm constantly moving, while observing people and their body language, drawn in by enticing colours and shapes to fill the frame. On the other hand, photographing in restaurant kitchens, as I've done on numerous occasions, is an entirely different experience, with particular challenges - most notably a lack of space and different types of artificial lighting.

I have found that people and food is, more often than not, a winning

TOP TIPS FOR FOOD PHOTOGRAPHY ON



Details

Take advantage of interesting textures and details, and compose shots in a way that draws in the eye

Canon EOS 5D Mark III, 50mm, 1/250sec at f/2.5, ISO 100

Angles

Keep a look out for interesting angles, and don't be afraid to position yourself somewhere for a more dynamic angle in order to add impact. Canon EOS 5D Mark III,

24-105mm, 1/800sec at f/10, ISO 800



FOOD PHOTOGRAPHY Technique



Food is usually pretty colourful, so make the most of it in compositions



Don't forget close-up shots and details, too, focusing carefully

A World of Food

During the latter part of 2015, I began a personal project called 'Rich Pickings' – a year in the life of a market garden, perched on a hillside in a small valley just outside Bath. It provides the local community with fresh organic produce, much of which is sold in the farm shop. It's a way of life and very much a labour of love, with Gerald Rich at its helm. I made regular visits for a year to document the seasonal changes and the hard work that goes into running this thriving enterprise each and every day of the year. Visit www. markbenham.co.uk/#/rich-pickings.





THE MOVE



Working with lighting

If you're shooting still life inside use the natural window or doorway light as much as you can, and maybe employ a simple reflector. In low light use a tripod.

Canon EOS 5D Mark II, 50mm, 30 seconds at f/14, ISO 100



Moments of drama

These can happen in an instant, so try to be where the action is. You will probably want a fast shutter speed, so your ISO will be a critical setting, especially if not using flash.

Canon EOS 5D Mark III, 16-35mm, 1/2500sec at 1/4.5, ISO 3200



Tighter framing

Tighter shots vary the visual dynamic on a page, which can enhance your story. Going in close is ideal for bringing attention to hands-on culinary skills.

Canon EOS 5D Mark III, 24-105mm, 1/400sec at f/5, ISO 400

Technique

Shooting on the move

Ten simple steps to help you take winning food shots

1 Charge batteries

It seems obvious, but make sure your batteries are fully charged before heading out. There's nothing more annoying than having no power, especially when you've only got a small window of opportunity. Carry a spare if you're likely to be shooting for a long period of time or shooting video.

2 Which mode?

It's up to you and the type of shooting you're doing – an auto or semi-auto setting helps with fast shooting on the move.

3 Review lighting conditions

Check you've got the correct settings for the type of shooting you're about to do, especially ISO and shutter speed.

4 White balance

Choose the correct setting for the light source. An artificially lit restaurant will be different from a farmer shot in sunlight. But shoot in raw and you can always adjust the white balance afterwards.

5 Lens choice

Which lens best suits your type of shooting and subject matter? Carry several for different types of shots.

6 Image stabilisation

Often you can't take a tripod into a working kitchen or don't want to lug one around for candid shots, so image stabilisation enables you to keep your shots sharper at slower shutter speeds – very useful in lower light.

7 Auto vs manual focus

Autofocus is helpful when you're shooting at speed, but manual can give you more accuracy in lower light conditions.

8 Check apertures

What f-stop is best for the shot you want to take? A middle ground setting of around f/11 works well for me.

9 Review your shots

Use the magnifier to enlarge the image and check for sharpness, but don't miss shots while you are 'chimping.'

10 Tripod and remote release device

Worth having in your kit for video and close-up details, or when you need to take longer exposures (e.g. in low light).



combination – it makes for great shots if you're willing to seek out interesting subjects and not be shy. I like to get close and personal, as it can give my shots that special intimacy. The texture of a cabbage leaf is truly wonderful if you really look, while the cracked hands of someone who has worked on the land all their life tells its own story. One of the things I love to get into my shots, if it's there, is smoke and steam, especially if there is sunlight to play with, too.

Lighting

When it comes to lighting, I usually have to work with what's available. Unlike a landscape photographer who might choose not to go out because there's too much low cloud and therefore might decide the shots won't have the drama they want, I can be more flexible because all light plays its part in telling the real-time story as it unfolds. I can get the drama through the action of people. But, like any photographer, lighting conditions demand that my camera settings are correct, so vigilance is important. I'm constantly keeping an eye on the ISO and shutter speeds, especially when there's lots of action. Currently, I use a Canon EOS 5D Mark III, which is quite forgiving in low light. I'm a bit of a stickler for high-quality image files, so I prefer not to have too much noise if I can avoid it. This isn't always possible when photographing a fisherman at 05:45 on a late-September morning. By the way, I dislike flash, so I tend to avoid using it.

Lens selection

It goes without saying that your choice of lens is determined by what you're shooting. Although I have to admit there have been times when I've been stuck in a muddy field, with my camera bag in my vehicle, without the ideal lens to hand for an unexpected shot, so I've just had to make do. Shooting food in the way I do requires flexibility, I guess, which is why I often pull a zoom with a degree of



wideangle out of my bag. The Canon EF 24-105mm f/4 is great, as it gives me that flexibility. Then again, I love working with lightweight primes, such as the Canon 50mm f/1.8 – it's small and light (plastic) and produces beautifully sharp images. I especially like using this for close-ups or when it helps to have that greater aperture range for low-light conditions.

While there are times when I will use a tripod, most of the time I shoot handheld because of the need to be able to move around freely. In low light, the ISO can often be ratcheted up. I would use a tripod when I'm shooting video or for details and close-ups of food when I want things to be absolutely pin-sharp.

This year's Pink Lady Food Photographer of the Year competition is open until midnight on 6 February, so why not enter? Full details at www.pinkladyfoodphotographeroftheyear.com





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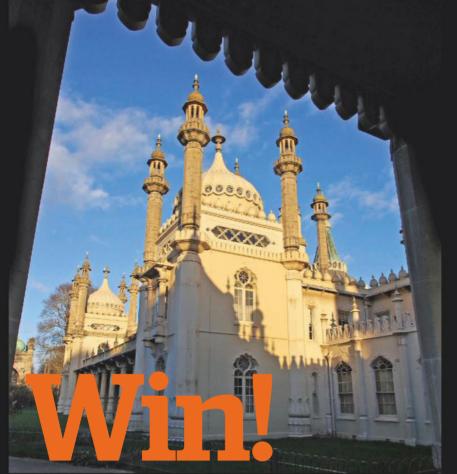


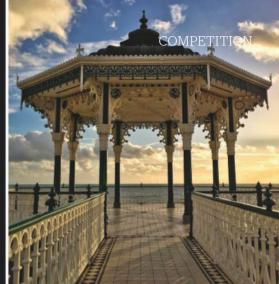
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Thursday, 1 March, 1-5pm

Birdcage Bandstand Café, 147 Kings Rd, Brighton BN1 2PQ

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ARE YOU a DSLR owner looking to switch over to a smaller, lighter, mirrorless system? Are you free on Thursday, 1 March? Then why not come and spend the afternoon in Brighton trying out the latest Olympus cameras and lenses, while enjoying an escorted photowalk around one of Britain's most photogenic cities.

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The closing date for entries is 11 February 2018



Canon **PowerShot** G1 X Mark III

With its APS-C sensor, this mighty little camera rewrites the rulebook for zoom compacts, **Andy Westlake** reveals

For and against



Impressively compact, given the sensor size



Excellent control layout and handling



Class-leading image quality



Robust weather-resistant construction



Simple but powerful smartphone connectivity



Lens is somewhat limited in terms of creative potential



Relatively poor battery life



No 4K video recording

Data file

Price Sensor Output size Lens

Shutter speeds Sensitivity Exposure modes

Metering Exposure comp Continuous shooting Screen

Viewfinder AF points

Video External mic Memory card Power Battery life

Dimensions

Weight

24.2-million-pixel APS-C CMOS 6000x4000

15-45mm f/2.8-5.6 30-1/2000sec + bulb ISO 100-25 600

PASM, auto, video, scene Evaluative, centre-weighted, spot +/-3 EV in 1/3 EV steps

9fps; 7 fps with AF

1.04m-dot 3in fully articulated touchscreen

2.36m-dot

Full HD (1920x1080), 60fps

SD, SDHC, SDXC NB-13L Li-ion 200 shots (250 in Eco mode) 115x77.9x51.4mm

n the early days of digital. Canon's PowerShot G-series compacts were hugely popular for their image quality and extensive manual controls. Canon was also the first to put a large sensor into a small zoom compact, with its original PowerShot G1 X sporting a 14MP. 1.5in sensor, in early 2012.

£1,149 body only 24.2MP APS-C sensor

• 24-72mm (equiv) f/2.8-5.6 lens 2.36M dot OLED EVF 3in articulated touchscreen

However, fewer than six months later, Sony released its pocketsized RX100 with a 20MP 1in sensor, and the competition has been playing catch-up ever since. Canon's G1 X Mark II never quite caught the imagination, and the G X-series 1in sensor compacts also struggled, with the first generation crippled by sub-par processors (although the latest G7 X Mark II is very likeable).

Now though, Canon has upped the ante, placing a 24MP APS-C sensor into a remarkably compact body. In principle, this means the G1 X Mark III should offer better image quality than any other zoom compact, and be the equal of many DSLRs. The new model also eschews the boxy designs of its predecessors, and is based on the SLR-like PowerShot G5 X, with a built-in electronic viewfinder and fully articulated touchscreen. As a result, it promises a rare marriage between compact size, high image quality and usability. Naturally, there are some

compromises to be made for this feat of miniaturisation, with the most obvious being the lens: its 24-72mm equivalent range and f/2.8-5.6 maximum aperture look limited compared to either its G1 X-series predecessors or the 24-100mm equivalent f/1.8-2.8 zoom on the G5 X and G7 X II. Its 200-shots-per-charge stamina is also well below par, but at least the





NB-13L battery is shared with many recent PowerShot models, making spares easy to find. Last but not least, the £1,149 price tag places the camera firmly in the realm of serious photographers.

This isn't the first camera to combine an APS-C sensor with a built-in zoom lens, having been preceded by Sony's bridge-type Cyber-shot DSC-R1 in 2005, and the Leica X Vario of 2013. But it's the first that's truly pocketable, thanks to its retractable lens, while also including a built-in EVF. As such, it's fair to say that Canon has broken new ground.

Features

The G1 X III's headline feature is undoubtedly its sensor. Canon says the 24.2MP APS-C CMOS is similar to that used in its popular EOS 80D DSLR, offering a sensitivity range of ISO 100-

25,600. The firm's Dual Pixel CMOS AF technology is onboard for on-chip phase detection, so autofocus is impressively quick. The sensor is coupled with Canon's latest Digic 7 processor, which enables EOS-like image processing features such as Auto Lighting Optimizer for balancing difficult illumination conditions, and Diffraction Compensation for sharper-looking images when shooting at small apertures.

Continuous shooting specs are very decent, at 7fps with AF between frames or nine with the focus fixed at the start of a burst. Buffering is also respectable, with 24 JPEG or 19 raw frames recordable before the camera slows down. While this is no match for the ultra-quick Sony RX100 V's 24fps, given the relatively short lens I don't think many potential buyers will be terribly concerned.

Canon says the 15-45mm f/2.8-5.6 lens has been specifically matched to the sensor for optimal image quality. It has an impressively close minimum focus distance of 10cm at wideangle, dropping to a still-respectable 30cm at the long end. The lens includes optical image stabilisation promising four stops benefit, a switchable three-stop neutraldensity filter, and a nine-bladed aperture diaphragm for attractive background blur. It even has a 37mm filter thread, into which you can screw the optional £49.99 LH-DC110 lens hood, or more sensibly, a generic wideangle hood for a fraction of the price.

Despite the large sensor, the f/5.6 maximum aperture means the G1 X III's lens won't give any greater background blur than that on 1in sensor cameras such as the Sony RX100 V or Panasonic

Lumix LX15, which have f/2.8 apertures at their 70mm–equivalent settings. Indeed, for shallow depth of field at telephoto, Canon's G7 X Mark II and G5 X still have the advantage, with their 100mm–equivalent f/2.8 zooms.

Alongside the conventional PASM modes, there are automated Scene modes. Most notably, Canon has finally included an auto-stitching sweep-panorama mode (about time, too). You can choose the direction you wish to move the camera, and generate files up to 26,064x2,400 or 16,000x4,200 pixels, depending on which way round you hold the camera. The display is masked to show the 'safe' area that should be included in the final image. Results are highly detailed with no hint of stitching errors, but the camera can't adjust for changes in brightness. As a result, if you



point it towards the sun as you sweep around the scene, that section will overexpose. Most modern smartphones do better in this respect.

Canon has included comprehensive connectivity options, with Wi-Fi, Bluetooth, and Dynamic NFC. This makes it easy to connect the camera wirelessly to a smartphone, tablet, printer or smart TV for copying, printing or viewing shots. Connections are set up using a small button at the base of the handgrip, which is also a simple way to push images across to your phone when browsing through them in playback.

However, it's the addition of Bluetooth, and how Canon uses it, that stands out. The camera forms an always-on connection to your phone, allowing you to use your phone as a wireless remote control via the Canon Camera Remote app. The Bluetooth connection can also be used to fire up the camera's Wi-Fi for more advanced remote shooting, with a live view display and full control over exposure parameters from your phone. Alternatively, you can use the Bluetooth to start up the camera's Wi-Fi, browse through your pictures and copy your favourites across for sharing, even if the camera is switched off.

Build and handling

In terms of design, the Mark III represents a complete about-turn

for the G1 X series, and I think it's very much for the better. The SLR-styled body layout is lifted from the 1in-sensor G5 X, which is no bad thing, as that camera is very pleasant to shoot with. It feels tough and well made, with Canon's claims of dust and drip-proofing adding confidence. Indeed, I used it in snow showers with no ill effects. The central EVF affords a very natural balance, while giving a decent amount of space on the body for buttons and dials. The end result is an almost SLR-like handling experience that's way better than Sony's cramped RX100-series cameras.

Don't let the SLR-like looks fool you, though, as the G1 X III is still very small. At 115x77.9x51.4mm and 399g, it's noticeably more compact than even the smallest SLR-style mirrorless models such as the Fujifilm X-T20 or Canon's own EOS M5. Yet, despite its petite size, the camera feels unexpectedly secure in your hand, thanks to its good-sized rubberised fingergrip and pronounced thumb hook. The most important shooting controls are reasonably large and well placed, too, which isn't always the case on cameras this small.

Canon has included an EOS-like electronic dial for changing exposure settings, placed vertically on the front plate for operation by your forefinger, along with an exposure-compensation dial that

falls under your thumb. There's another vertical dial on the back for changing the aperture in manual-exposure mode, which can be configured to change ISO in the other exposure modes; however, it's rather small and fiddly. The exposure-mode dial is also awkward, as you have to hold down a button in its centre to be able to turn it. A toggle-type lock would have worked better here.

A rocker around the shutter button controls the zoom, or alternatively you can use the dial around the lens, which offers much finer control. This dial rotates smoothly with no clicks, and can also be used for manual focus. It's a shame, though, that Canon hasn't used the clicked/ clickless mechanism from the G7 X Mark II, as this would have given the option of using the lens dial as a large and tactile control for changing exposure settings.

A cluster of buttons on the camera's back is used for video recording, exposure lock and focus area selection, while the directional buttons on the d-pad access drive, focus and flash modes. These are all rather small and crowded together, and some users might find it too easy to press the wrong one by accident. Pretty much everything else that matters is available from Canon's well-laid-out onscreen Q Menu, which can be accessed from either the centre button of the d-pad or

the touchscreen, and is also user-configurable.

You get a decent degree of control customisation, too: the AE-L button can be used for back-button focus, the video and AF-area selection buttons can be reassigned to other functions, and the three electronic dials can be configured separately for each exposure mode. Overall, the physical control layout works well.

As with other recent Canon models, the G1 X III has a full touch interface, which is arguably



the best in the business, allowing vou to change practically any setting or browse through your images in playback using the touchscreen. You can also use the touchscreen to move the focus point with the camera held to your eye, which is quicker and more precise than Canon's standard method of pressing a button then moving the AF area using the d-pad or front dial. You can select which part of the screen you want to use, and I found it easiest to use the left side with my left thumb. This works well unless you're wearing gloves, as most won't activate touchscreens. I'd still much prefer a dedicated physical AF-point selector, but it seems I'm fighting a losing battle on this one.

Viewfinder and screen

The EVF is another standout feature, not so much for its spec as its central location above the lens. While this layout means the camera is bulkier than other zoom compacts with built-in electronic viewfinders, such as the Panasonic TZ100 or the Sony RX100 V, the advantage is that the view is larger and clearer. It just feels 'right' to have a viewfinder in this position. especially if you're used to DSLRs.

The EVF itself is a 2.36-milliondot OLED unit with a decent magnification of approximately 0.62x. The display is bright, colour accurate, and not overly contrasty; you can also choose to overlay handy aids such as a dual-axis

histogram. The chunky rubber eyecup does a great job of excluding peripheral light

Immediately below the EVF is the 1.04-million-dot fully articulated touchscreen, which can be set to point in virtually any direction, which is great for shooting from awkward angles. Unlike tilt-only screens, it continues to work perfectly well when you rotate the camera to shoot in portrait format, and overall I found it a perfect complement to the EVF. Unlike on the EOS M5, the colour calibration closely matches the viewfinder, so you're not left wondering which might be correct.

Autofocus

Previous generations of the G1 X haven't exactly been known for snappy autofocus, but the Mark III becomes the first to feature Canon's signature Dual Pixel CMOS AF, and the effect is transformative. Its focusing is guick, decisive and accurate, no matter where in the scene the subject may be. Indeed, the focus point can be positioned almost anywhere within the frame (but not at the very edges), and you have a choice of two sizes of AF frame, with the smaller option better suited to detailed subjects.

For photographing people, face detection is also available, or you can specify a subject by touch for the camera to attempt to track. Canon has also included zone AF, that uses a group of nine focus points across one-third



Focal points

Canon has squeezed an awful lot of features into the G1 X III's surprisingly small body

Pop-up flash

The small built-in flash lifts up from the front of the viewfinder housing. A hotshoe above it allows connection of more powerful external units.

Dust and drip-proofing

Rarely found in compact cameras. this allows outdoor use in difficult weather conditions



Connector ports

On the side of the handgrip you'll find micro-USB and HDMI ports, alongside a socket for Canon's RS-60E3 wired remote release

Optional underwater housing

Canon is selling a matched WP-DC56 underwater housing, which is waterproof to a depth of 40m (130ft) while still giving access to all the external controls. It's the only such housing Canon makes for an APS-C-sensor camera, and costs £429.99.

Battery

The small NB-13L battery offers just 200 shots per charge, or 250 in Eco mode, according to CIPA standard tests. USB charging is available.





of the frame vertically and horizontally (i.e. one-ninth of its area) which can be freely repositioned using the touchscreen. As usual, you can switch between one-shot and continuous focusing modes, which Canon calls 'servo'.

These options may not be as comprehensive as those found in top-end compacts from the likes of Sony and Panasonic, but in practice they work pretty well, especially given that with its short zoom, the G1 X III is not exactly going to be your first choice for action photography. Even so, the on-chip phase-detection autofocus does a decent job of keeping subjects sharp when they're moving towards or away from the camera, particularly when used with zone AF mode.

It's lucky that autofocus works so well, because manual focusing is implemented downright poorly. By default, you have to press the left key of the d-pad to enter focus adjustment, then use the up and down keys for focusing, which is slow and clunky. You can overcome this by assigning the lens ring to manual focus, but then the camera jumps into manualfocus mode whenever you so much as touch the ring, forcing you to press the left key to exit. I really don't understand why Canon couldn't make the lens ring control manual focus only when the camera is specifically

switched to MF mode (after all, Olympus got this right on its Stylus XZ-2 five years ago).

Performance

Canon's premium compacts haven't always been the quickest on the block, but it turns out there's very little to complain about with the G1 X Mark III. It takes a second or so to extend its lens and start up after you press the power button, but once it's ready, it's a very capable performer, and I never felt like it held me up while I was shooting.

As we've seen before on Canon compacts, the evaluative metering is very reliable and generally does a good job of choosing a sensible exposure without blowing out highlight detail irretrievably.

Canon's auto white balance also does an excellent job, and as a result, the G1 X Mark III churns out attractive-looking JPEGs shot after shot. On those rare occasions it gets things wrong, the easy-to-use in-camera raw converter is available to help out.

As usual, though, you'll get the most out of your image files by shooting in raw and post-processing, and this is where the APS-C sensor comes into its own. There's just that bit more resolution, along with lower noise and higher dynamic range, compared to the current round of 1in sensor compacts. As a result, you can get more from

'Credit must be given to the optical image stabilisation, which is remarkably effective'

your image files, with greater scope for extracting additional detail from shadow areas.

None of this would matter, of course, if the lens was not up to scratch, but thankfully I've found it delivers good results. There's some softness in the extreme corners at wideangle, but nothing too troubling. Like on any other modern zoom compact, distortion is corrected in software rather than optically, with the underlying pattern shifting from barrel distortion at wideangle, through neutral at around the 30mmequivalent mark, to pincushion across the rest of the range. However, correction of pincushion distortion requires stretching the centre of the image, which results in a slight softness when examining your images at the pixel level on screen. Canon's JPEG processing doesn't necessarily do the lens any favours either, with a tendency to prioritise noise reduction over detail retention. I'd recommend using the Fine Detail picture style, especially if you plan on making large prints direct from the camera.

Opening raw files in Adobe Camera Raw reveals they contain embedded correction data for distortion, which is applied automatically. However, you'll want to click 'Correct Chromatic Aberration' as strong green/ magenta fringing is present towards the edges of the frame, especially at wideangle (which is probably the root cause of the JPEG corner softness).

Battery life is obviously a concern, and I'd certainly recommend turning on the powersaving Eco mode in the menu. This takes a fairly aggressive approach, shutting down the live view feed after 10 seconds of inactivity; however, a guick tap of the shutter button will awaken the camera from its slumber. As running the sensor, processor and screen in live view is what consumes most of the battery in normal use, this turns out to be an effective strategy for increasing stamina. As on most cameras, though, Eco mode doesn't work if the viewfinder proximity sensor is activated, which means it's easily defeated if you use a neckstrap and drop the camera down to your chest after taking a picture.

Real credit must be given to Canon's optical image stabilisation, which I've found to be remarkably effective. I was able to get sharp results at shutter speeds as low as 1/2sec, which adds another powerful string to your bow when shooting in low light.

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industrystandard Image Engineering IO-Analyser software. Visit www.image-engineering.de for more details





With its 24MP CMOS sensor, the G1 X Mark III offers very similar image quality to Canon's APS-C DSLRs. This means it has slightly higher resolution and noticeably less high-ISO noise than its 1in-sensor competitors. However, this high-ISO advantage is almost precisely offset by its smaller-aperture lens, which means its practical low-light image quality is unlikely to be much different to that from the Sony RX100 V or Panasonic Lumix LX15. Raw files give plenty of latitude for recovering shadow detail when exposing to preserve highlights, especially at ISO 100.

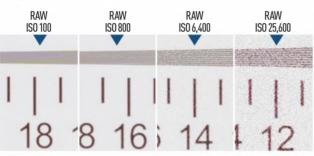
Resolution

With a maximum resolution of around 3,600 l/ph in our chart tests, the G1 X Mark III is no slouch. However, it does give slightly lower results than we're used to seeing from other cameras with 24MP APS-C sensors, most of which no longer use optical low-pass filters.

Boosting the sensitivity setting results in a gradual loss of resolution due to the effects of noise, but even at ISO 6,400 it's still capable of resolving 2,800 l/ph. However, at the top setting of ISO 25,600, high levels of noise reduce the resolution to around 2,400 l/ph.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

Just as we'd expect, the G1 X Mark III gives excellent image quality at its lowest ISO 100 setting, with lots of fine detail, no visible noise and strong, attractive colour. Compared to its 1in-sensor peers, though, it maintains this quality better as the ISO sensitivity is raised, and at ISO 800 only the finest low-contrast detail is lost to noise. At ISO 3,200, luminance noise becomes visible in raw files, which is suppressed at the expense of fine detail in the JPEGs. Colour saturation suffers at ISO 6,400, and I wouldn't venture much beyond this setting. ISO 12,800 is perhaps OK if necessary, but ISO 25,600 gives very poor results.





RAW ISO 6,400



RAW ISO 800



RAW ISO 12.800



RAW ISO 3,200



RAW ISO 25,600



Verdict



With the PowerShot G1 X Mark III, Canon has managed an impressive technological feat – it's barely believable that such a small body can accommodate an APS–C sensor and a zoom lens. What's more, it has great handling and rapid autofocus. In terms of image quality, it's the best zoom compact money can buy right now, too.

What sets it apart is how Canon has been prepared to compromise on pocketability to make a camera that's much more rewarding to use than its competitors, while delivering better image quality, too. The central EVF and fully articulated screen make composing your images a pleasure, while the extensive external controls mean it works with you, rather than fighting against you.

If there's one catch, it's the relatively limited lens range; I'm not sure how many photographers will be attracted by a 3x zoom with a relatively modest maximum aperture, especially given the £1,150 price tag. I would rather have a larger camera with a 100mm equivalent lens, but maybe we'll see that in a generation or two's time.

Until now, Sony's RX100 series has led the field for small, high-performance cameras. However, despite repeated pleas to fix their decidedly flawed handling, the firm has chosen to pack in more and more technology instead. However, it seems one company has been listening all along, and after a minor false start with the G5 X, Canon has hit a home run with the G1 X Mark III. I'd recommend it to most enthusiast photographers over the RX100 V, at least if money is no object; it's nicer to use and gives better results.

Of course, there's a very real question about whether any zoom compact is worth spending £1,150 on. But if you want a small camera with a short zoom lens, electronic viewfinder and the highest possible image quality, the G1 X III is without doubt one of the very best on the market right now.

i		
	FEATURES	8/10
i	BUILD & HANDLING	9/10
	METERING	9/10
i	AUTOFOCUS	8/10
i	AWB & COLOUR	9/10
	DYNAMIC RANGE	8/10
	IMAGE QUALITY	9/10
i	VIEWFINDER/LCD	8/10



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Sony's new general-purpose zoom is perfect for full-frame mirrorless shooters, says **Andy Westlake**

hen Sony's full-frame Alpha 7 mirrorless cameras appeared a little over four years ago, there were concerns about how quickly Sony might build a comprehensive lens range. There are now 23 FE lenses in its line-up, meaning most key types are available.

One has been missing, though: a premium option with a maximum focal length longer than 70mm. Instead, it's been a choice between the FE 24-70mm f/4 ZA OSS for £880, or the stellar but huge and costly FE 24-70mm f/2.8 GM (£1,900).

Enter the FE 24-105mm f/4 G OSS, which sits between the two 24-70mm options in

terms of size and price, along much the same lines as Canon's EF 24-105mm f/4L IS II USM. With an RRP of £1,200, it's somewhat pricier than the Canon, though, which can now be bought for around £1,000.

This new optic sits within Sony's high-end G lineup, promising both excellent corner-tocorner sharpness and beautifully rendered background blur. It also features optical image stabilisation, along with dust- and moistureresistant construction. At 663g, it's considerably lighter than its Canon equivalent.

Sony hasn't skimped on the glass, however. The 17-element, 14-group optical formula incorporates four aspherical elements to

maximise sharpness and reduce distortion, of which two are of the high-precision advanced aspherical type. In addition, three ED glass elements minimise chromatic aberration.

Sony's Nano AR coating combats flare, while fluorine coating on the front element helps keep it clean. A conventional petal-type plastic lens hood bayonets on to the front of the lens. The lens accepts 77mm filters that won't rotate on focusing, thanks to an internal-focus design. That also means the balance doesn't change between the infinity setting and the minimum focus distance of 38cm.

Build and handling

The lens is solid, despite its relatively light weight. While the textured barrel surface mimics the finish of magnesium alloy, tell-tale mould lines and a lack of coldness to the touch mark it out as plastic. There's



nothing wrong with this at all, as it helps keep the weight down with no compromise to robustness. A rubber ring around the mount maintains a seal with the camera body.

In terms of size, the 24–105mm f/4 sits part way between Sony's two 24–70mm zooms, being larger than the relatively petite f/4 version but considerably less bulky than the f/2.8 G Master. Once attached to a camera, the combination is much smaller and lighter than even the most compact DSLR equivalent, such as the Canon EF 24–105mm f/4L IS II USM on the EOS 6D Mark II.

Like many other FE lenses, the 24–105mm has a narrow cylindrical section immediately ahead of the mount that flares outwards to the main barrel, with the aim being to give enough space for your fingers to wrap around the

camera's handgrip. If you shoot with gloves on, though, you might find yourself jamming your fingers into what turns out to be slightly too small a gap. This isn't really the lens's fault, of course – it's more down to the compact design of Sony's full-frame mirrorless cameras.

The zoom ring rotates a quarter turn from wideangle to telephoto, with the lens extending by about 45mm in the process. The slimmer MF ring rotates smoothly, with no end stops or distance scale. Neither is as buttery-smooth as the corresponding controls on the FE 24-70mm f/4 OSS ZA, but even so I had no problem setting precise composition or focus.

Two switches on the left side of the barrel are used to select between autofocus and manual, and turn the stabilisation on or off. Not so long ago, such switches seemed to be going the way of the dodo on mirrorless systems, so it's great

'Autofocus is very fast and almost completely silent'

to see Sony bringing them back. Both have an identical physical design, though, which makes them difficult to distinguish by touch alone.

Also on the side of the barrel is a large circular button that is used to temporarily interrupt AF. It can be reconfigured to activate a variety of different functions in the camera's menus, such as depth-of-field preview or Sony's useful Eye-AF function.

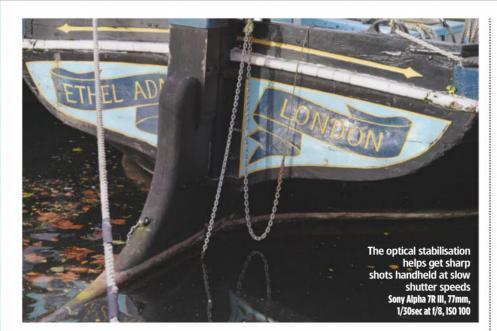
Autofocus

When it comes to autofocus, the 24–105mm behaves much like Sony's other recent FE zooms. It's very fast and almost completely silent, thanks to the use of a Direct Drive Supersonic Motor that makes it equally at home for video and stills shooting. With static subjects, it focuses impressively quickly and accurately, especially on Sony's latest models, such as the Alpha 9 and Alpha 7R III. But even on my older Alpha 7 II, it's no slouch at all.

I did, however, find some odd behaviour when shooting 20fps bursts on the Alpha 9 with continuous AF, with the lens quickly driving itself out of focus during the course of a burst, every single time. But the consistency of this issue suggests it should be fixed by a camera or lens firmware update, or it may just have been caused by an odd settings combination.

Switch to manual focus and the lens is perfectly well behaved. Like all other Sony FE lenses, it uses a focus-by-wire design, with the manual-focus ring sending movement instructions to the focus group, as opposed to





being directly mechanically linked. It works very well, with a decent feel and excellent accuracy.

Performance

Where the FE 24-105mm F4 OSS really impresses is in its sheer image quality - it's stunning. I shot it mainly on the 42.4MP Alpha 7R III, which is a tough test for any optic. But it came through with flying colours, delivering superb sharpness from corner-to-corner at every focal length, especially when stopped down to f/8-11. There's enough detail for Sony's new Pixel Shift Multi Shot mode to exploit, suggesting the lens will continue to perform well with higher-resolution sensors in future. I'd have no hesitation recommending this lens to A7R II and A7R III users.

Examining raw image files helps understand how Sony has pulled off this feat. Uncorrected files show considerable distortion, which as usual is of the barrel type at wideangle, changing to pincushion across most of the zoom range. Sony can get away with this because it doesn't have to provide a corrected viewfinder image, as is necessary for DSLRs. As a result, it doesn't need to incorporate the same degree of resolution-sapping distortion correction into the optical design. Instead, the distortion is corrected near-losslessly in software, resulting in excellent overall image quality; simply activate in-camera corrections and you don't have to worry about it.

Other aberrations are well suppressed, too. There's no visible colour fringing, with lateral chromatic aberration kept low through optical correction, then removed completely in software. Vignetting is visible at f/4 at each end of the zoom, and with a very abrupt drop-off in the extreme corners, it might be ugly in some situations. But it can also be suppressed in software, and disappears at f/8 anyway.

Out-of-focus backgrounds are also rendered attractively, and there's minimal loss of contrast and no visible flare patterning when shooting into the light. In total, it's a phenomenally well-behaved lens.

Verdict

From my time using the Sony FE 24-105mm f/4 G OSS. I'd have to conclude that it's the best-judged general-purpose zoom Sony has yet made. Impressively sharp, not too bulky, weather-resistant and with a really useful zoom range, it ticks all the right boxes.

For those buying into the full-frame Alpha system, this 24-105mm is just as good a choice as the FE 24-70mm f/2.8 GM. depending on your preferences. Some photographers will prefer the brighter aperture, but I'd take the longer range and smaller size - not to mention the lower price.

Meanwhile, for existing users who shoot with the FE 24-70mm f/4 ZA, it's an upgrade well worth considering, especially if you often find yourself coming up against the limits of the zoom range. It's not as affordable or

petite, but its extra telephoto range is very useful, while the addition of an AF-hold button along with focus and IS-mode switches are great for usability. Overall, it's a really versatile lens that gives excellent results.



Data file

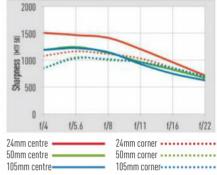
Price £1.199 Filter diameter 77mm Lens elements 17 **Groups 14** Diaphragm blades 9 Aperture f/4-f/22 Minimum focus N 38m Length 113.3mm Diameter 83.4mm Weight 663a Lens Mount Sony E (full-frame)

Amateur Testbench GOLD

Sony FE 24-105mm f/4 G OSS

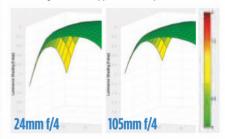
Resolution

While the lens is particularly sharp at wideangle according to our Image Engineering MTF50 tests, the real take-home message should be how consistently it performs from corner to corner at all focal lengths. Technically, the sharpest results will be obtained at f/5.6, but the lens also delivers excellent sharpness at f/8 or f/11. Diffractioninduced softening becomes marked at f/22.



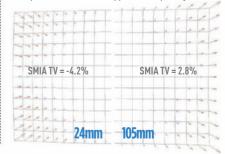
Shading

Quite strong shading is visible at 24mm and f/4, with a rather sudden fall-off into the corners that could potentially be unpleasant. It's much reduced on stopping down to f/5.6, and all but eliminated at f/8. There's far less vignetting in the middle of the zoom range, but it reappears at telephoto.



Curvilinear distortion

With no software corrections applied, the lens shows considerable barrel distortion at wideangle, which quickly changes to strong pincushion distortion at longer focal lengths. However, it's easy to fix in post-processing. Turn on in-camera compensation and it disappears completely.



Lowepro Flipside 400 ĀW II

Michael Topham tests a revamped backpack

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LOWEPRO has an excellent reputation for making some of the best backpacks in the business, and late last year the company revamped its successful Flipside series with four new additions. The Flipside 400 AW II falls into the large backpack category, and offers a more spacious interior than the Flipside 200 AW II (£104) and Flipside 300 AW II (£112), but it isn't as big as the Flipside 500 AW II (£190), which can accommodate a pro DSLR with a grip and 400mm lens.

In typical Flipside fashion, the main compartment is accessed via zippers from the rear, which helps to keep your kit safe and secure at all times when it's carried. There are two stretch-mesh pockets on the outside for essential quick-grab items such as a water bottle, while dedicated areas on the inside can store memory cards and a 15in laptop.

The unique selling point is the way it provides full access to your kit without having to lay it down in the dirt. Take off the shoulder straps with the waist belt securely fastened, and the idea is that it can be swung around in front of you so you can quickly swap lenses and get to kit in an instant. This works fine when the bag is used to carry light items, but feels less stable when it's fully loaded with heavy lenses and a laptop, so you'll probably rest the bag on the floor most of the time. Another advantage of accessing kit from the rear is that the back of the bag never gets dirty when it's set down in muddy conditions, meaning you can throw it on your back without transferring dirt to your jacket.

The interior offers adequate padding and protection for kit, and you get a good number of dividers to arrange your gear as you'd like. With careful packing, I squeezed in two pro-spec DSLRs (one with a grip attached) alongside two large prime lenses, a 24-70mm f/2.8 and 70-200mm f/2.8 zoom. If extra space is needed, the bag supports Lowepro's SlipLock strap system, making it easy to attach additional pouches and lens cases.

Verdict

The Flipside 400AW II isn't a huge backpack, yet it provides ample space and great comfort for a full day's shooting. The waist and sternum straps do a fine job of preventing the bag from swaying side to side, and the excellent materials offer reassurance it'll withstand stringent use. I'm not hugely fond of the idea of swinging thousands of pounds worth of gear around at the waist to access kit; however, it's a superb bag in its own right, offers good protection and would make a great buy for those who'd like a practical, carry-on-compatible backpack.

All-weather design

The bag comes with a built-in all-weather (AW) cover to keep dirt and moisture away from expensive kit.

Tripod connection

There's a tripod support at the front of the bag. Alternatively, tripods can be attached to the side using the available straps.

> Accessory pouch

A removable padded accessory pouch is supplied for storing small items such as cards, chargers and cables.

At a glance

- All-weather AW cover
- Stretch-mesh side pockets

Colour Our review sample was supplied in a pixel camouflage finish, but it's

also available in black.

- Two colours available
- Accommodates 15in laptop

TRIPOD ATTACHMENT SYSTEM

The Lowepro Flipside 400 AW II features a dedicated tripod attachment system along its spine – handy for those times you want to keep both hands free when climbing obstacles or hiking treacherous terrain. The tripod pouch, into which the feet of the tripod slot, is pulled out from the lower section at the front of the bag, while an adjustable strap at the top ensures it's tightly secured. The only thing to be aware of is that when a tripod is being carried but isn't being used, it'll be face down in the dirt when you access your kit from the rear of the backpack.



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IFTTT links Instagram and Twitter

Twitter not showing Instagram pics

If I post a photo to Instagram in the app, I can choose to automatically share it to Facebook, Twitter and Tumblr. However, I notice that although sharing to Twitter produces a post on my Twitter feed, the photo I want to show isn't included; there is only a link to the photo on Instagram. Is there any way to force Twitter to show my Instagram photos?

Hannah Lucas

Back in 2012, Instagram disabled the functionality that enabled photos on Instagram to be reproduced within Twitter posts. The result, as now, is that on the Twitter post made by Instagram you only see a link back to Instagram, which you must follow to see the photo. Fortunately, there are workarounds. Personally, I use the IFTTT service (ifttt.com). This is a free service you can link to your

social media accounts so that

your behalf. There is a handy

simple pre-determined actions,

or applets, can be performed on

group of applets for photography, including one to post actual photos to Twitter that you have just posted to Instagram. Zapier is another service that can do this.

Elements 11 and raw files

I'm doing an experiment with my Nikon D500 and have switched from fine to where it shoots JPEG and raw. I am going to try and upload the images to Photoshop Elements 11. Can you tell me if it will read the raw files?

Louise (AP forum)

Adobe Photoshop Elements certainly can read and process raw files. Unfortunately, Elements 11 is guite old and its support for new camera raw file formats was stopped several years before the Nikon D500 was launched. Thankfully, you can use Adobe's free DNG Converter tool to convert your D500 raw files into DNG raw files. Elements 11 should then be able to read and process these DNG files. Bear in mind that the Adobe Camera Raw (ACR) process version in Elements 11 is also out of date. You will still benefit from using your raw files, but the most recent versions of Elements will offer more options and slightly better final quality.



Elements 11 doesn't support raw files from new cameras such as the D500

Q&A compiled by Ian Burley

Checking blown highlights in raw files

I usually bracket my exposures and record both raw and JPEG files, mainly with a Nikon D800. A precept of the technique of 'exposing to the right' is that, in the



The D800's sensor captures enormous detail

absence of other factors such as varying sharpness, from my bracketed set, I should be able to develop the best image from the brightest raw file that doesn't have significant highlights blown out by overexposure. I would like to save the files for that shot, but I might as well delete any brighter ones. But how can I tell whether highlights are blown in a raw file?

I copy the files onto my computer using Nikon's ViewNX-i. Pressing the h key will show blown highlights, but these are on a scale of 0-255, and I understand they refer to the JPEG file. (I understand the same applies to displaying blown highlights on the camera's monitor.) I read that there is considerably more headroom for exposure in raw files than JPEGs, so presumably, just because ViewNX-i is showing blown highlights for the JPEG doesn't mean that I couldn't develop a properly exposed JPEG from the raw file by reducing the exposure of the brightest areas. Nikon's software includes Capture NX-D for developing raw files, and Shift+h is claimed to show lost highlights. However, this is again on a scale of 0-255, and the histogram changes if I alter the colour temperature. So this seems again to be referring to the JPEG that I might develop from the raw file with the current settings, not to the values in the raw file itself.

How can I tell if the highlights in a raw file are blown or only too bright for the current JPEG processing settings.

Chris Newman (AP forum)

I wonder if you are over-thinking this? A raw file contains unprocessed data from the sensor. Any rendering of the raw file in any raw development software is arbitrary. I regard what is rendered after import as a basic starting point. Some software packages do a better job of initial rendering of images than others, thus reducing the amount of work needed to fine-tune them. It's certainly correct that decent digital sensors can withstand a surprising amount of over-exposure and my own experiments regarding exposing to the right have been positive. On the other hand, when using a camera with a sensor as good as that of a D800, do you really need to worry about extracting a few extra percent of performance? To answer your question, I'd recommend using a batch-processing raw-processing application such as Lightroom or similar. You can instantly see each image histogram and its black & white point thresholds, and adjust tone parameters in real time. The management of files to discard is also quick and easy.

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Tech Talk



Professor Newman on...

at makes a

Given the array of sensors available today, are photon-counting sensors a feasible option?

very so often, we hear about a new kind of sensor that will revolutionise the way digital cameras work. The most recently promoted technologies are quantum dots and organic sensors. This article looks at what would be the perfect sensor.

Generally, sensors are judged on the basis of pixel count and image noise. There are two main components of image noise - one is the electronic noise, called 'read noise', and the other is the noise in the light itself, called 'photon shot noise'. The noise performance due to the latter depends on how many of the available photons the sensor can collect. The photoelectric effect, which is the mechanism by which present sensors work, is very efficient. Once photons have made their way to the body of the silicon, the majority of them generate a photoelectron. However, present sensors register about half the available photons, the major losses being factors like reflection from the surface, failure to impact the photosensitive area and the difficulty in clearing the accumulated charge from the narrow, deep photodiode. Also, present sensors lose at least two-thirds of the available light through the colour filter array.

The two new technologies discussed above aim to overcome these problems in three ways. First, their photosensitive mediums can be made much thinner, which, coupled with other technologies, can make it easier to clear the charge from a pixel. Second, since the photoelectric medium becomes a layer laminated on top of a silicon chip, the entire sensor surface can be made to be



'A sensor that counts individual photons is as close to a perfect sensor as could be'

photosensitive. Finally, the light-sensing elements can be made to be colour selective, thus obviating the need for a colour filter array. This can be achieved both with quantum dots and organic photosensitive materials. With the use of one of these techniques, the efficiency of conversion can conceivably be brought close to 100%, which would allow the recording of all the photons incident on the sensor.

Feasibility

This article asks whether a photoncounting sensor is feasible. A sensor that counts individual photons is as close to a perfect sensor as there could be: it would capture all the information about the scene. The discussion above suggests that capturing something close to every photon might be feasible. So, is it possible to count them? Present sensors essentially count the number of photons in a pixel, and each captured photon generates an electron charge. Thus the total charge measured by

the pixel readout electronics simply represents the number of photons captured. But, with current sensors, this is not a completely accurate count owing to the electronic noise that is present. A major part of that noise originates from the analogue-to-digital converter. Eliminating the converter in favour of a simple counter, which assaved the arrival of each photon, would eliminate this problem, and this is possible, at least in some restricted sense. Such sensors are already used in astronomical applications, and were developed in the UK by the company E2V (now absorbed into US firm Teledyne Technologies). This works by adding an electron multiplier circuit into the readout path. While the multiplier generates its own noise, it amplifies the power of a single photoelectron signal sufficiently to allow it to be registered as a discrete event, and thus counted. The remaining issue is making such a circuit work quickly enough to handle the light energy found in everyday photography.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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BUYIIIS 585 cameras & lenses listed & rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

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Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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1	DSLR o	าล	m	eras	RESOLUTION	LENS MOUNT	os		IPUT	AF POINTS	BURSTMODE (FPS) Ve covedage (%)	BUILT-IN WI-FI	_	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	_
Ų		<i>-</i>			RESO	LENS	MAXISO	VIDEO	MIC IN PUT	AF PO	BURSI	BUILT	FLASH	SCREE	ARTICI		SATTE (SHOT	HIDIM		DEPTH	WEIGHT
	NAME & MODEL	RRP	SCORE	SUMMARY							SHOO	TING		SCR	REEN				DIMEN	SIONS	
	Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi Fi	18MP	Canon EF	12,800	1080p		9	3 9	•	٠	3in			500	129	101.3	77.6	485g
	Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5 9	•	•	3in	•	•	650	122.4	92.6	69.8	453g
	Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5 9	5	•	3in	•		440	133	100	79	580g
	Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5 9	i	•	3in	•	•	440	131.9	100.7	77.8	555g
	Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5 10	0	•	3in	•	•	440	131.9	101	77.8	565g
	Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6 9	•	•	3in	•	•	600	131	99	76.2	532g
	Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6 9	•	•	3in	•	•	600	131	100	76.2	540g
	Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7 10	0 •	•	3in	•	•	960	139	105.2	78.5	730g
	Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10 10	0	•	3in			670	148.6	112.4	78.2	910g
	Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5 9	•		3in			980	145	111	71	755g
	Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5 9	•		3in	•	•	1,200	144	110.5	74.8	765g
	Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6 10	0		3.2in			950	152	116	76	950g
	Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5 10	0		3.2in			700	152	116.4	76.4	845g
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5 10	0		3.2in			390	152	116.4	76.4	845g
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7 7 10	0 •		3.2in		•	900	151	116	76	890g
	Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14 10	0		3.2in	•	•	1,210	158	167.6	82.6	1340g
	Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5 9	i	•	3in	•		1,200	124	98	75.5	445g
	Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5 9	•	•	3.2in	•		700	125	98	76	530g
	Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5 9	•	•	3.2in	•	•	970	124	97	78	465g
	Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6 10	0 •	•	3.2in			1,100	135.5	106.5	76	765g
	Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8 10	0 •	•	3.2in	•	•	950	135.5	104	72.5	720g
	Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10 10	0	•	3.2in	•	•	1,240	147	115	81	860g
	Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6 10	0	•	3.2in	•		900	141	113	82	850g
	Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5 10	0 •	•	3.2in	•		1,230	140.5	113	78	840g
	Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5 10	0		3.2in			1,400	143.5	110	66.5	765g
	Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12 10	0	•	3.2in			1,200	146	123	82	980g
	Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p	•	153	7 10	0		3.2in	•	•	1,840	146	124	78.5	1005g
	Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14 10	0		3.2in	•	•	3,780	160	158.5	92	1405g
	Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4 10	0 •	•	3in	•		410	122.5	91	72.5	678g
	Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6 10	0	•	3in	•		410	125.5	93	74	688g
	Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	24.3MP	Pentax K	51,200	1080p	•	27	8.3 10	0		3.2in			720	131.5	102.5	77.5	785g
	Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7 10	0 •	•	3in	•		390	131.5	101	76	703g
ARY	Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4 10	0 •		3.2in	•		760	136.5	110	85.5	1010g
ES MAY V	Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6 10	0		3in			tbc	147	95.1	90.8	703g
ALL PRICES ARE RRPS, STREET PRICES MAY VARY	Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	tbc 10	0		3in			tbc	147	95.1	90.8	708g
RPS, STR.	Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8 10	0	•	2.7in	•		580	142.6	104.2	82.8	675g
SARER	Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12 10	0 •	•	3in	•		480	142.6	104	81	647g
ALL PRICE	Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12 10	0 •	•	3in	•	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing ap@timeinc.com.



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Mirrorl	.e:	SS	cameras	RESOLUTION	LENS MOUNT	MAXISO	VIDEO	MIC IN PUT	AF POINTS	BURSTMODE (FPS)	VIEW FINDER BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN BATTERYLIFE	(SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
IAME & MODEL	RRP	SCORE	SUMMARY						-		TING		SCR	REEN				DIMEN		
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6	•	•	3in	•	• 2	55	108	66.6	35	301
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	24.2MP	Canon M	25,600	1080p		49	6.1	•	•	3in	•	• 2	95 1	08.2	67.1	35.1	302
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2	•	•	3in	•	• 2	50 1	10.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	3in	•	• 2	95	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9		•	3.2in	•	• 2	95 1	15.6	89.2	60.6	427
ujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6	•	•	3in	•	3	50 1	19.6	67.4	40.4	33
ujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10	•	•	3in	•	• 4	10 1	16.9	66.9	40.4	33
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7		•	3in		3	50	129	74.9	37.2	35
ujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	24.3MP	Fuji X	51,200	3840p	•	325	5			3in		• 3	50 1	21.3	73.9	42.7	33
ujifilm X-T20	£799	5 ★	Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8			3in	•	• 3	50 1	18.4	82.8	41.4	38
Fujifilm X-T1	£1100	5 ★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8			3in	•	3	50	129	89.8	46.7	44
ujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p		77	8			3in		2	50 1	40.5	82.8	45.9	49
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14			3in	•	3	40 1	32.5	91.8	49.2	50
eica CL	£2250	4.5★	Gorgeous APS-C mirrorless model with viewfinder and touchscreen	24.2MP	Leica L	50,000	3840p		49	10			3in	П	• 2	20	131	78	45	4(
.eica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5		•	3.7in		• 4	00	134	69	33	38
.eica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20			3.7in	П	• 2	50	134	69	33	39
.eica SL	£5500	4*	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11			3in		• 4	00	147	104	39	84
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5			3in		• 3	50 1	17.1	68.3	38.4	3
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5			3in		• 3	20 1	19.5	83.1	46.7	3
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid-range CSC with simplified, easy-to-use interface	16.1MP	Mic4/3	25,600	3840p		121	8.6			3in		• 3	30 1	21.5	83.6	49.5	4
Olympus OM-D E-M5 II	£900	5*	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p		81	-			3in				23.7	85	44.5	41
	£1000	5*	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p			10			3in					72.1	37.3	42
	£1850	5*	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18			3in		• 4	40 1	134.1	90.9	68.9	57
Panasonic Lumix G7	£679	4*	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p		49				3in					86.2	77.4	41
	£1499		High-speed, rugged photo-centric flagship CSC with in-body IS	20.3MP	Mic4/3	25,600	3840p		225	9			3in						91.6	65
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p		49	9			3in				28.4	89	74.3	51
Panasonic Lumix GX800		4*	Tiny easy-to-use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49				3in						33.3	20
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p			8			3in				122	70.6	43.9	42
	£1000		In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•		8			3in				133.2	78	63.1	48
	£1299		Video-focused high-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p		225				3.2in					98.1	87.4	72
	£2199	1.0 A	Professional video version of GH5 with 10.2MP multi-aspect sensor	10.2MP	Mic4/3	204,800	4096p	_	225				3.2in		-		138.5		87.4	66
Sony Alpha 5000	£420	4*	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p		25				3in				110	63	36	2
	£549	4*	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	_			3in				110	63	36	21
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179				3in				120	67	45	3
· · · · · · · · · · · · · · · · · · ·	£1000		Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p		425				3in		_				48.8	4
	£1500		Technically hugely accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p		425	-			3in				120	66.9	53.3	4!
·	£1300		One of the lightest, smallest full-frame cameras	24.2MP	Sony E	25,600	1080р		117	_			3in				127	94	48	45
	£1498		The full-frame Alpha 7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080р						3in					95.7	59.7	5!
· . ·	£1700		Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080р			-			3in			_	127	94	48	46
	£1700 £2599		A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p		399	_			3in					95.7	60.3	6
· . ·			Same sensor as A7R II, but faster and with improved body design	42.4MP			3840p			10						_	126.9		73.7	н
	£3200				Sony E	102,400							3in							65
	£2259		Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p				•		3in	•			26.9		48.2	48
Sony Alpha 7S II	£2500	5*	A specialist camera for low-light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•		3in	•	3	10 1	26.9	95.7	60.3	62

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonictype motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean vou can use faster. motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

- Nikon AF lenses driven from camera AF-S Nikon lenses with Silent Wave Motor AF-P Nikon lenses with stepper motors Pentax lenses with aspheric elements
- Fujifilm lenses with apodisation elements Sigma Apochromatic lenses
- **ASPH** Aspherical elements
- AT-X Tokina's Advanced Technology Extra Pro Pentax all weather lenses
- Samyang lenses for APS C cropped sensors Nikon lenses that communicate distance info
- Pentax lenses optimised for APS C sized sensors
- Nikon defocus control portrait lenses Sigma's lenses for APS C digital DC Sigma's designation for full frame lenses
- Tamron lenses for full frame sensors Tamron lenses designed for APS C DSLRs
- Di-III Tamron lenses for mirrorless cameras Sigma's lenses for mirrorless cameras
- Canon diffractive optical element lenses Sony lenses for APS C sized sensors
- Nikon's lenses for DX format digital Nikon lenses with electronic apertures
- Sony lenses for APS C mirrorless
- Extra low Dispersion elements
- Canon's DSLR lenses for full frame EF Canon lenses for APS C sized sensors
- Canon's lenses for its mirrorless M range
- Sigma's 'Excellent' range ΕX
- Pentax full frame lenses Sony lenses for full frame mirrorless
- Nikon lenses without an aperture ring
- HSM Sigma's Hypersonic Motor Internal Focusing
- Canon's Image Stabilised lenses Canon's 'Luxury' range of lenses
- LD Low Dispersion glass Fuiifilm Linear Motor LM
- MP-E Canon's high magnification macro lens
- OIS Optical Image Stabilisation OS Sigma's Optically Stabilised lenses
- PC-E Nikon tilt and shift lenses
- PF Nikon Phase Fresnel optics PRO Tokina and Olympus Professional lenses
- Tamron Piezo Drive focus motor
- Sony Smooth Autofocus Motor
- Pentax's Sonic Direct Drive Motor Pentax Super Multi Coating
- Tamron's Super Performance range Sony Supersonic Motor Jenses
- SSM STF Sony and Laowa Smooth Trans Focus
- Canon lenses with stepper motor STM TS-E Canon Tilt and Shift lens
- Ultra Multi Coated
- IISM Canon lenses with an Ultrasonic Motor
- USD Tamron Ultrasonic Drive motor
- VC Tamron's Vibration Compensation Nikon's Vibration Reduction feature
- Tamron Extra Refractive Index glass
- Weather Resistant

	Lenses	
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LENS	RRP	SCORE	SUMMARY			١	1001	NT				DII	MENSIO	NS
CANON DSLR														
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•				•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•					22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration							24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•				•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•				•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•					35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•				•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•				•	28	82	89.5	127.5	790g
	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•				•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4*	Designed to match the needs of demanding professionals – and does so with ease		•				•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•					35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•	•					35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•					25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•					25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•	•					45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4*	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•				•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements						•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•				•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•					16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	21	82	88.5	106.9	780g

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DSLR Lens	മ	:		IMAGE STABILISATION	SONY ALPHA	-	FUUK IHIKUS NIKON	. ×		RAME	MIN FOCUS (CM)	FILTER THREAD (MM)	(MM)	(MM)	_
	رر)		STABIL	SONY	CANON	FUUK II	PENTAX	SIGMA	FULL FRAME	MINFO	FILTER	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY	Τ	Τ		MOU						DII	MENSIO	NS
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional quality standard zoom lens with a fast aperture		П	•	Т	Т			38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•				•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•		•				_	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4*	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	Н	•					45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	•		•	+			_	40	77	83.4	104	525g
EF 28mm f/1.8 USM EF 28mm f/2.8 IS USM	£570 £730	3.5★	USM motor and an aspherical element, together with a wide maximum aperture Lightweight and inexpensive lens, with a single aspherical element			•					25 30	58 52	73.6 67.4	55.6 42.5	310g 185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290	J.0 X	L-series optic with expansive range, image stabilisation and a circular aperture							_	70	77	92	184	16700
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting		П		Т			_	13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•				_	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•				•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•				_	30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography	L		•				_	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		Н	•			Н		45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5 *	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•				_	45 25	58	73.8	50.5	290g
EF 50mm f/1.8 STM TS-E 50mm f/2.8L Macro	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor								35	49 77	69.2	39.3	130g
EF-S 55-250mm f/4-5.6 IS STM	£2500 £265		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8 A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies			•				_	27 110	58	86.9 70	114.9 111.2	945g 375g
EF-S 55-250mm f/4-5.6 IS II	£330	4*	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM							_	110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4*	Great build and optical quality, with fast, accurate and near-silent focusing	i						_	20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories							_	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•				• 1	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					120	77	88.8	199	1490
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•				• 1	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•		•		L	Ш	_	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•		•				_	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•		•				_	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•				_	120	67	89	143	10500
EF 70-300mm f/4.5-5.6 DO IS USM EF 75-300mm f/4-5.6 III	£1700 £300		Three-layer diffractive optical element and image stabilisation Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM	•		•			Н	_	140 150	58 58	82.4 71	99.9 122	720g 480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though							_	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4*	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control	h						_	95	72	91.5	84.0	1025
EF 85mm f/1.4L IS USM	£1570		Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	П					_	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5*	Non-rotating front ring thanks to rear-focusing system, as well as USM			•				_	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements		П	•				•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8			•				•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits	L		•				_	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		Н	•				_	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5 *	Stunning MTF figures from this pro-grade macro optic	•	_	•				_	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM EF 135mm f/2 L USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•	Н	•			Н	_	98	77	94	193	16400
TS-E 135mm f/4L Macro	£1360 £2500		L-series construction with two UD elements and wide maximum aperture One of a trio of tilt-and-shift macro lenses, with 1:2 magnification	L		•				_	90 49	72 82	82.5 88.5	112 139.1	750g 1110g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology							_		72	82.5		1090
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•				_		72	83.2	136.2	_
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects							- 1		77	90	221	11900
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•				_	_	77	90	256.5	
NIKON DELB					100	_									
NIKON DSLR		4		ers.	1/V-17	- 1	71	a -	W 17						
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-			•			_		n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•			•				22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22				•			_	24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678	/-	DX format fisheye lens with Nikon's Close-Range Correction system and ED glass This wears blooming may be a little week at 1/1, but at beginning it's a good performer.				•			_		n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX 14mm f/2.8 D ED AF	£1044 £1554	4 ★ 5 ★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer A really nice lens that handles well and offers excellent image quality				•			_	30 20	77 n/a	82.5 87	90 86.5	485g 670g
14-24mm f/2.8 G ED AF-S	£1670		A remarkable piece of kit, producing sharp images with little chromatic aberration							_		n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance							_		n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•						_	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4*	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•			•			_	35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•			•			_	38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs				•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs				•			_	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens				•			_	28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•			٠				28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens				•			_	25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199	/ E. t	A compact, lightweight DX-format zoom lens with Vibration Reduction	•			•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX 18-140mm f/3.5-5.6 G ED VR AF-S DX	£292 £579	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•			•			_	n/a 45	67 67	76 78	89	420g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX		4.5★	A compact and lightweight DX-format zoom, this lens is a great all-rounder Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•			•			_	50	72	77	97 96.5	490g 560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4.3× 4*	DX-format zoom lens with wideangle to super-telephoto reach							_	45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•			•					67	78.5	99	550g
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DSLR Lens	Δ	•		IMAGE STABILISATION	SONY ALPHA	CANON FOURTHIRDS		×	SIGMA FULL FRAME	MIN FOCUS (CM)	FILTER THRE AD	WIDTH (MM)	LENGTH (MM)	
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LENS	RRP	SCORE	SUMMARY	Ш	<u></u>		MOUN	Ī_				DII	MENSIO	NS
19mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography				•			25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight							20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system			Т	•			25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system							30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic							25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers							23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture							21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5*	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens							38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5*	Nikon's latest pro-spec standard zoom looks like its best lens yet							38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5*	FX-format standard zoom with Auto Tripod detection and VR							38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5 *	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens							45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080	U X		ľ			ı.			28	77	83		
i.		F.4	Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions				•						100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers				•		•	25	67	73	80	330g
28mm f/2.8 D AF	£282	/ [.	Compact wideangle lens with a minimum focusing distance of 25cm				•		•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•			•		•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens				•			30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight				•		•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture				•		•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range				•		•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts				•			20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture				•		•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras				•		•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•			•		•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22				•		•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs				•		•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•			•			110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•			•			110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available				•			140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4*	FX-format full-frame premium prime lens with large f/1.4 aperture				•	П		58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5*	Nikon's most compact Micro lens, with Close Range Correction (CRC) system							22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass				•			18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5*	Very little to fault here, with stunning image quality and consistent results at different focal lengths							140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650	071	Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control							110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5*	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin							1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4*	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass							1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750	4 🗶	Nikon's first full-frame lens to feature a stepper motor for autofocus							1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design						ľ	110	58	72	125	400g
										_				
70-300mm f/4.5-6.3 G VR AF-P DX 80-400mm f/4.5-5.6 G ED VR AF-S	£350	5 -L	Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•			•			110	58 77	72 95.5	125	415g
• • • • • • • • • • • • • • • • • • • •	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·					•	175			203	1570g
85mm f/3.5 G ED AF-S DX VR	£522	F .	DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•			•			28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm				٠		•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits				•		•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens				•		•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography				•		•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture				•		•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•			•		•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control				٠		•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic				•		•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass				•		•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system				•		•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•			•		•	220	95	108	267.5	2300g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•			•		•	230	52	124	267.5	2900g
300mm f/4 E PF ED VR AF-S	£1230	5*	Light, compact AF-S full-frame telephoto lens with ED glass elements	•			•		•	140	77	89	147.5	755g
			. , , , , , , , , , , , , , , , , , , ,		Ы									.,
LAOWA DSLR														
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion							18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449	4*	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A							12	77		64.7	_
8 60mm f/2.8 2X Ultra-Macro			, ,									83.8		410g
	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		٠	-	•	•		18.5	62	95 no n	70	503g
105mm f/2 (T3.2) STF	£649	4*	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•	•	•	•	90	67	98.9	76	745g

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DSLR Lens	es	5		IMAGE STABILISATION	SONY ALPHA	CANON FOURTHIRDS	NO	PENTAX	SIGMA FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	
				STA	SON			_	SIGMA FULL FR	NE T	E			
LENS	RRP	SCORE	SUMMARY				MOUN	Ī				DII	MENSIC	01
PENTAX DSLR														
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus							14	n/a	71.5	68	
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom					•		30	77	83.5	87.5	
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements					•		18	49	39.5	63	
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood					•	•		n/a	98.5	143.5	
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)					•		30	77	98.5	84	J
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh	F.		4		•	1	35	72	78	94	1
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system					•		28	67	75	93.5	J
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm	F				•		30	58	71	41	1
DA 18-55mm f/3.5-5.6 smc AL WR	£229	2	A weather-resistant construction and an aspherical element, as well as SP coating					•		25 40	52	68.5 73	67.5	J
DA 18-135mm f/3.5-5.6 DA ED DC WR DA 18-270mm f/3.5-6.3 smc ED SDM	£600 £699	3.5★	A weather-resistant mid-range zoom lens 15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements	F				•		40	62 62	73	89	1
DA 20-40mm f/2.8-4 ED Limited DC WR	£699 £829		15x superzoom for company s K-mount USLRs featuring two extra-low-dispersion (EU) elements With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant					•		28	55	68.5	71	J
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing							20	49	63	25	
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting					•			82	109.5	88.5	
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8								62	73	86.5	
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		58	68.5	65	
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g					•			49	64	44.5	
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use					•		14	49	46.5	63	
DA 35mm f/2.4 smc DS AL	£180	5 *	A budget-priced prime lens for beginners					•		30	49	63	45	1
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system	þ						40	49	63	15	J
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens					•		40	n/a	62.9	9	J
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating					•	•	_	49	27	64	Í
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format					•	•	45	49	63.5	38	1
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits					•		45	52	38.5	63	۱
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism					•	•	19	49	60	67.5	
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects	T.				•		100	67	76.5	136	١
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating					•		n/a	49	69	79.5	J
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly	ø		4		•	4	45	58	70.5	66	1
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor					•		95	58	76.5	89	J
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system	F		4		•	4	140	58	71	111.5	_
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing					•		110	67	167.5	82	1
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating	F				•		70	49	63	26	1
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition					•	٠	120	77	91.5	203	ı
FA 77mm f/1.8 smc Limited	£1050	E /	With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'	F	1	4		•	•		49	48	64 on 5	۱
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage					•	•	00	49	65	80.5	ı
FA 150-450mm f/4.5-5.6 ED DC AW DA* 200mm f/2.8 smc ED IF SDM	£2000	/. C-4	Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images	F		4		•	•		86	241.5	95	۱
DA* 200mm f/2.8 smc ED IF SDM DA* 300mm f/4 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside This tele optic promises ultrasonic focus and high image quality thanks to ED glass					•		120 140	77	83	134 184	
			timo vere upure promises ucuasoniic rucus anu mgn image quatry (hanks to ED glass							140	11	03	104	
SAMYANG DSLR														
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•		•	•		30	n/a	75	77.8	Ī
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•		•	•		24	n/a	86	77	ı
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•		•	•	•		n/a	77.3	70.2	
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•				•		n/a	95	109.4	
AF 14mm f/2.8 EF	£649		Samyang's first autofocus SLR lens, featuring weather-sealed construction		•				•	20	n/a	90.5	95.6	
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•		•	•	•	28	n/a	94	87	ı
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•		•	•		20	n/a	89.4	83	J
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•		•	•	•		77	83	113.2	
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	• •	•	•	•		77	95	116	J
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•		•	•	•	_	82	86	110.5	
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•		•	•	•		77	83	111	J
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•		•	•	•		77	74.7	81.6	I
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•			•	80	86	93	98.4	
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	• •	•	•	•	100	72	78	72.2	
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	• •	٠	٠	•	30	67	72.5	123.1	1
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur	Œ			•	•		80	77	82	122	ı

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DSLR Lens	es	5		STABILISATION	SONY ALPHA	CANON	N IIIKD	VΥ	¥ 4	FULL FRAME	4IIN FOCUS (CM)	FILTER THREAD	WIDTH (MM)	LENGTH (MM)	
ENS		SCORE		STAB	SON		NOU!	_	SIGMA	1111	MIN		_	置 MENSIO	_
SIGMA DSLR															
.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder					Ť			13	n/a	76	77.8	î
Smm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass								_	-	73.5	68.6	ĺ
3-16mm f/4.5-5.6 DC HSM	£800	4*	Excellent performance at 8mm, which sadly drops at the 16mm end								24	72	75	105.7	T
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•	•		•			_	75.8	83	ı,
0-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		٠	•	•	•	•		24	82	87.3	88.2	ı
0-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16		•	•	•	•			24	77	83.5	81	ı
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•	•		•	•	24	n/a	101	132	1
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead		•	•	•	•		•		n/a	87	102.5	۱
4mm f/1.8 DG HSM A 5mm f/2.8 EX DG	£1679	4*	World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!			•	•		•	•	27 15		95.4 73.5	126 65	ľ
7-50mm f/2.8 EX DC OS HSM	£689	4 🗮	FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation								28	77	83.5	92	Ī
7-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•					_		22	72	79	82	i
8-35mm f/1.8 DC HSM	£799	5*	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•	•	Τ	•		28	72	78	121	T
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer		•	•	•		•		45	62	70	78.1	۱
8-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•	•		•		45	45	79	100	1
8-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•		•	•	•			45	72	79	101	ı
8-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	٠	•	•	۰			35	62	73.5	88.6	ı
8-300mm f/3.5-6.3 DC Macro OS HSM 20mm f/1.4 DG HSM A	£499	5 -L	Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		٠	•	•	•			39	72 n/a	79 on 7	101.5	-
24mm f/1.4 DG HSM A	£799	5 ★	An outstanding wideangle fixed-focal-length lens The latest addition to Sigma's 'Art' line of high-quality fast primes			•	•		•	•	27.6 25	n/a 77	90.7 85	129.8 90.2	ı
4-35mm f/2 DG HSM A	£949	5 ★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range								28	82	87.6	122.7	7
4-70mm f/2.8 EX DG IF HSM	£899	5*	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves			•				•	38	82	88.6	94.7	i
4-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation							•	37	82	88	107.6	_
4-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•	•		•	•	45	82	89	109	ı
0mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•	•	•	•		30	62	63.3	74.2	I
5mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•	•	•	•	•	30	67	77	94	ı
i0mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated		٠	•	•	•	_	•	45	77	84.5	68.2	ı
0mm f/1.4 DG HSM A	£849	5*	This lens has a unique design that pays off in truly excellent image quality		•	•	•		•	•		77	85.4	100	ı
50-100mm f/1.8 DC HSM A	£829	5 *	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•	•	L	•		37.4	82	93.5	170.7	1
50-500mm f/4.5-6.3 DG OS HSM 70-200mm f/2.8 EX DG OS HSM	£1499	4*	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•	•	•					104.4	219	1
70-300mm f/4-5.6 APO DG Macro	£1539 £235		Two FLD glass elements, said to have the same dispersive properties as fluorite This tele-zoom lens has a 9-bladed diaphragm and two SLD elements	•	•		•	•		•	140 95	77 58	86.4 76.6	197	1
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm								95	58	76.6	122	Ť
35mm f/1.4 EX DG HSM	£890	5 ★	The Sigma's resolution from f/4 to f/8 is excellent							•		77	86.4	87.6	İ
5mm f/1.4 DG HSM A	£1199	5*	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•	•		•	•	85	86	95	126	1
00-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•	•		•	•	160	67	86.4	182.3	1
05mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•	•		•			62	78	126.4	ı
20-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•	•	•	•				124	291	3
35mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•	•		•			82	91.4	114.9	
50mm f/2.8 EX DG OS HSM Macro APO	£999	0.4	A macro lens offering image stabilisation	•		•	•		•	•			79.6	150	١
50-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths	•	٠	•	•	•			220	86	94.7	252	1
50-600mm f/5-6.3 DG OS HSM C 50-600mm f/5-6.3 DG OS HSM S	£1199 £1599		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•	•		•			95 105	105 121	260.1	1
80mm f/2.8 EX DG OS HSM Macro APO	£1499	5*	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system								47	86	95	204	1
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•					250	46	119	214.5	_
SONY DSLR								+							h
1-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way								25	77	83	80.5	i
6mm f/2.8 Fisheye	£709	J A	Fisheye lens with a close focusing distance of 20cm and a 180° angle of view									n/a	75	66.5	i
6-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs		•			T		•	28	77	83	114	Ī
6-50mm f/2.8 SSM	£569	4*	Bright short-range telephoto lens		٠						100	72	81	88	İ
6-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		٠						35	62	72	83	Ι
6-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		٠						40	62	72	83	١
8-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	٠						45	62	76	86	1
8-200mm f/3.5-6.3 DT	£509	3*	While the focal range is certainly useful, the lens is overall an average performer		٠			I			45	62	73	85.5	۱
8-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		٠						45	62	75	86	1
20mm f/2.8 24mm f/2 ZA SSM T*	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•			F		•	25 19	72	78 78	53.5	ł
4-70mm f/2.8 ZA SSM T*	£1119	5★	An impressively bright wideangle Carl Zeiss lens Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•			ı		•	34	72 77	83	76	l
28-75mm f/2.8 SAM	£709	0 🗡	A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom					I			38	67	77.5	94	ı
30mm f/2.8 DT SAM Macro	£179	4*	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•						12	49	70	45	i
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass					T			30	55	69	76	Ī
85mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•			ĺ			23	55	70	52	ı
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•						34	49	70	45	I
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•					•	45	55	65.5	43	ı
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		٠					٠	45	72	81	71.5	1
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•					•			71.5	60	ļ
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		٠						95	55	71.5	85	1
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•						140	62	77	116.5	1

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DSLR Lens	US 	·		STABILISATION	SONY ALPHA	CANON FOUR THIRDS	NIKON	PENTAX	SIGMA	MIN FOCUS (CM)	FILTER TH	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY			- 1	10U	NT.				DII	MENSIO	NS
70-200mm f/2.8 G SSM II	£2799		High performance G Series telephoto zoom lens	Г						120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•					120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus	ш	•		L		•	100		95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture	Н	٠				•	150		71	122	460g
85mm f/1.4 ZA Planar T* 85mm f/2.8 SAM	£1369 £219		Fixed-focal-length lens aimed at indoor portraiture A light, low-price portraiture lens	Н	•					85 60	72 55	81.5 70	72.5 52	560g 175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture	Н			Н			35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•		h			72	77	84	115	10040
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects	Γ	٠		Г		•		80	80	99	730g
TAMRON DSLR														
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		٠	•	•	•		24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•		•	•			24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4*	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•		•	•		٠	28	n/a	98.4	145	1100
16-300mm f/3.5-6.3 Di II VC PZD Macro 17-50mm f/2.8 SP AF XR Di II LD Asph IF	£600 £450	4 ★ 4.5 ★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size Very good optical performance, which peaks at f/5.6-8	•	•	•	•			39 27	67 67	99.5 74	75 81.7	540g 434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end					i		29	72	79.6	94.5	5700
18-200mm f/3.5-6.3 AF DI II VC	£169	4.5 ×	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation							49	62	75	96.6	4000
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro		3★	The next-generation incarnation offers a new form of ultrasonic engine	•		•	•			49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	•		•	•			45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•	•		•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	٠		•	•		•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		٠	•	•	•	•	33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	٠		•	•		٠	77	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•	•		٠	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD 60mm f/2 SP AF Di II LD IF Macro	£580 £550	4.5 ★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio	٠	•	•	•		• •	29	67 55	80.4 73	89.2 80	940g 400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4 ★	No image stabilisation and no advanced AF system, but at this price it's a steal							95	77	89.5		1150
70-200mm f/2.8 Di VC USD	£1099	4.4	Compact yet full-size telephoto zoom with vibration compensation					i			_	85.8		1470
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction							95	77	88		1500
70-300mm f/4-5.6 SP VC USD	£300	4*	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•					_	_	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs	Т	•	•	•	•		95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•	•		•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		٠	•	•	•	•		55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•	•		•	30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	TBC		Relatively compact and lightweight telephoto zoom with moisture-resistant construction	•		•	•		•	150		199	86.2	11350
150-600mm f/5-6.3 SP Di VC USD G2 150-600mm f/5-6.3 SP VC USD	£1340 £1150	4*	Updated version of Tamron's popular long telezoom Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•	•			LLO		108.4 105.6		20100
180mm f/3.5 SP AF Di LD IF Macro	£896	5 ★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens	·							72	84.8	165.7	1951g 920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11	П	٠	•	•			250		93.5	227	1237
TOKINA DSLR				T										
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	T		•	•		-	14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•		•			30		84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance	Г		•	•			28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs			•	•			25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•	•			28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•	•		٠	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	6		•	•		٠	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX AT-X 70-200mm f/4 PRO FX VCM-S	£679 £691		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor			•	•			38 100	82 67	89.6 82	107.5 167.5	1010g 980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4*	Some weaknesses wide open, but reasonable MTF curves make this a decent optic	i		•	•				55	73	95.1	540g
ZEISS DSLR	Na a			No. Com			1				172	- C		
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design				•			25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•	•			_	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•	•		•	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			•	•		•	25	82	95.2	123	1225
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•	•	•	٠	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only	П			•		•	17	58	64	90	460g
28mm f/2 Distagon T* 35mm f/1.4 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•	•	•	٠		58	72.4 78	72 122	580g
35mm f/1.4 Milvus	£1600 £1699		Promises to produce some stunning bokeh effects Large aperture, premium-quality manual-focus prime with weather-sealed construction	П			•	•		30	72 72	84.8		850g 1174g
35mm f/2 Milvus	£1099		Compact, moderate wideangle manual focus prime			•	•			30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs							45	58	71	71	380g
50mm f/1.4 Milvus	£949	5*	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•	•				67	82.5	94	9220
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•	•			24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•	•			_		78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•	•				77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•	•		•		67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•	•			80	77	129	132	1123g

	IMAGE STABILISATION	CANON M MICRO ATHIRDS	SONY E	NIKON I FUJI X MOUNT	LEICAL	FULL FRAME Minfocus (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
SUMMARY	\prod		MOL	_		Ī	$ar{ar{ar{ar{ar{ar{ar{ar{ar{ar{$	т —	MENSI	
ns with a compact, retractable lens design	•	•				15	55	61	58.2	22
d zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•				25		60.9	44.5	13
tile zoom lens	•	•				25		61	61	21
40mm equivalent superzoom with surprisingly good image quality	•	•				25		60.9	86.5	30
ideangle pancake lens lens with built-in LED lights for illuminating close-up subjects						15 9.7	-	60.9	23.7 45.5	1
it takes you closer to the action						100		60.9	86.5	2
ns, minimal ghosting with Fuji's HT-EBC multi-layer coating	•	Т	П	•		24	72	78	87	4
me, high resolution to all corners, performance justifies price tag				•		18	58	65	58.4	2
st prime for X-system users				•		15	_	73.4	73	3
r mirrorless X-series offers 24-75mm equivalent zoom range	•			•		30	_	62.6	98.3	1
ard zoom lens with a constant f/2.8 aperture and weather-resistance				•		60		83.3	106	6
le lens with a quick aperture zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1				•		18 45	_	64.5 75.7	40.6 97.8	1
th optical image stabilisation						18		65	70.4	3
e prime lens with fast maximum aperture						28	_	72	63	3
esistant wideangle prime lens						22	_	60	51.9	1
e single-focal-length lens				•		60	39	23	61.2	1
eld and bokeh effects are simple to achieve with this lens				•		28		65	54.9	1
other-resistant lens that feels great and has the performance to match				•		35	_	60	45.9	1
er-resistant short telephoto prime lens that's ideal for shooting portraits				•		39		60	59.4	2
vith a constant maximum aperture and weather-resistance	• n			•		100	_	82.9 69.5	175.9	9
s designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation t-in optical image stabilisation plus aperture control ring	•					110		118	111 75	3
portrait lens for X-series cameras has great sharpness and detail and is great value	_					70	_	73.2	69.7	4
lement of 56mm f/1.2 for even more attractive background blur						70		73.2	69.7	4
ed for macro work with half-life-size magnification				•		26.7	7 39	64.1	70.9	2
ited 1:1 macro includes weather resistance and optical image stabilisation	•			•		25	_	80	130	7
ens that's sharp, with gorgeous bokeh				•		60		75	105	5
s both water and dust resistant, and can operate in -10°C temperatures	•			•		175	77	94.8	210.5	13
angle prime for Micro Four Thirds featuring manual focus and aperture control		•				12	46	50	55	1
				N.	V2-31		48		70	
ns for Leica's APS-C mirrorless system n-retractable zoom for APS-C mirrorless					•	20 45	_	77	73	2
r lightweight pancake prime with fast autofocus						30		63.5	21	1
ht fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs						30	_	63.5	38.1	1
e designed to give exceptional image quality					•	30		70	77	4
It eschews image stabilisation in a bid for maximal optical quality					•	100	60	68	110	5
a's APS-C mirrorless cameras offers 1:1 life-size magnification					•	16	_	68	89	3
nal quality full-frame standard zoom with really useful zoom range					•	• 30		88	138	1
zoom for the Leica SL brings longer-than-usual range nt 9-group design with internal focusing for this fast normal prime						6060	_	88	238 124	11
		-			<i>y</i>					h
nom lens that's dustproof, splashproof and freeze-proof		•	73.—— 18.	U)	100 00	20	n/a	78.9	105.8	5
mpressive image quality that's dustproof, splashproof and freeze-proof						12			80	3
le lens offers an equivalent focal range of 18-36mm in 35mm terms		•				25		56.5	49.5	1
ody cap with 140° angle of view		•				20	_	56	12.8	3
ens for the Micro Four Thirds system		•				20		56	43	1
standard zoom with top-notch optics and a constant aperture of f/2.8		•				20		_	84	3
t zoom lens with manual or electronic zoom		•				20		57	83	2
sealed superzoom lens featuring powerful in-lens IS with Sync IS	•	•				15		77.5	116.5	5
						_				3
								_		1
n	accessory rather than a lens, with basic optics in a tiny plastic housing rture weathersealed prime designed for documentary or landscape work langle prime boasting excellent peak sharpness and low colour fringing	accessory rather than a lens, with basic optics in a tiny plastic housing rture weathersealed prime designed for documentary or landscape work	accessory rather than a lens, with basic optics in a tiny plastic housing rture weathersealed prime designed for documentary or landscape work	accessory rather than a lens, with basic optics in a tiny plastic housing rture weathersealed prime designed for documentary or landscape work	accessory rather than a lens, with basic optics in a tiny plastic housing rture weathersealed prime designed for documentary or landscape work	accessory rather than a lens, with basic optics in a tiny plastic housing • trure weathersealed prime designed for documentary or landscape work • • • • • • • • • • • • • • • • • • •	accessory rather than a lens, with basic optics in a tiny plastic housing • 30 rture weathersealed prime designed for documentary or landscape work • 20	accessory rather than a lens, with basic optics in a tiny plastic housing • 30 n/a rture weathersealed prime designed for documentary or landscape work • 20 62	accessory rather than a lens, with basic optics in a tiny plastic housing	accessory rather than a lens, with basic optics in a tiny plastic housing • 30 n/a 56 9 rture weathersealed prime designed for documentary or landscape work • 20 62 68.2 87





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S			IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SUNT E	FUJI X MOUNT	LEICA L FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (M	WIDTH (MM)	LENGTH (MM)	TI STAN
RRP	SCORE	SUMMARY	Ĭ			^ Z	_		Ť	٦		= Mensio	_
		Tiny wideangle pancake prime with reasonable optics		Ī.	. [1.5	1 1	Y	20	37	57	22	7
£269		A redesigned variation of the standard kit lens							25	37	56.5	50	11
£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		•	•		Ш		20	37	60.6	22.5	9:
£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance			•						63.5	83	28
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			-				H						13
_	/. *		00							_			7
	4 🔨		10										1
		· · ·							_	_			4
£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing					П		50	37	56	46	1
£450		High-precision macro lens that's dustproof and splashproof		,					19	46	56	82	1
£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		•	•		Ш		90	58	69	117	4
£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•				84	58	64	69	3
£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	<u></u>	•				140	77	92.5	227	1
								- 14					
£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•	•				25	n/a	70	83.1	3
		, ,							_				1
	/ E-A-								_	_			3
	4.0								_				3
_	5.4				_				_				3
	JA	. 0 1)											
_	4*								_				1
£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•			Т	П		20	62	68	86	3
£249		Wideangle pancake lens that should suit landscape photographers							18	46	55.5	20.5	
£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•				20	37	61	26.8	
£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•	•				30	52	60	60	ľ
£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	٠		_		Ш		30	_		75	1
	4★								_				1
_	/ [.				_				_	_			1
									_				2
_									_	_			1
	3 1								_				1
_			•						_	_			3
£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•			Т			85	58	67.4	100	3
£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•		•				50	67	74	76.8	1
£349		$\label{lem:mid-telephoto} \emph{Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect}$	•		•				37	31	55	50	1
£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•	•						63	62.5	1
£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•	•				90	52	62	73	2
	4★		•	•	•				_			90	2
			٠						_	_			3
									_				3
	4*								_				3
£2699									115		87.5	171.3	1
													h
£253		Fisheve manual-focus lens with Ultra Multi Coated lens elements to reduce flare and obosting							9	n/a	48.3	60	1
£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•			•		30	n/a	60	64.4	
£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	Г				•		20	67	72.5	59	
£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras			•			•	20	n/a	85.5	97.5	1
£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•		•		28	58	54.3	67.9	1
£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•		•		38	62	67.5	74.2	1
ttuu		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF			•			•		67	75.9	115	-
£600	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs			•			•	35	49	61.8	33	ı
£279				• •	• •	•	•		50	62	67.5	74.5 97.7	
	5 ★ 4.5 ★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field Excellent value for money fast prime for full-frame Sony CSCs	•						45	67	73.5		Ē
	6329 6550 61099 6370 6249 61299 6309 61200 6279 6450 6499 6730 61049 62109 62109 6280 6439 6880 6249 6369 6439 6550 6300 6300 61099 6300 6300 6300 6300 6300 6300 6300 6	E269 E329 E550 E1099 E370 E249 E1299 E1200 E279 E450 E499 E790 E700 E740 E740 E740 E730 E1109 E730 E1109 E730 E450 E499 E1109 E450 E499 E1109 E450 E499 E550 E499 E550 E499 E550 E499 E550 E499 E550 E599 E549 E4★ E1369 E550 E4 E300 E1099 E549 E4 E4 E4 E4 E4 E4 E4 E4 E4 E4 E4 E4 E4	Capear tix tiens for (Dynamor String) and String S	Carpact kit lens for Ulympus PCN and OH-D models with powerzoom control	A redesigned variation of the standard kit lens Compact kit lens for Olympus PER and ON-10 models with powerzoom control High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness Compact prime lens with ultra-bright f/1 8 aperture Lype High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness Compact prime lens with ultra-bright f/1 8 aperture Lype High-precision with ultra-bright f/1 8 aperture Lype High-precision provided to the special lens system construction for edge-to-edge sharpness Lype Lype Lype Lype Lype Lype Lype Lype	A redesigned variation of the standard kit lens Compact kit lens for Olympus PER and DM-D models with powerzoom control	A redesigned variation of the standard kit lens Compact kit lens for Dympus PEV and OM-0 models with powerzoom control High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness Compact prime lens with utra-bright ff1.8 aperture New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New in the M-Zuiko Premium range, this macro lens features super-fact AF and weighs only 128g New individual of the New Individual New Indi	A redesigned variation of the standard kit less	A redesigned variation of the standard kit lens Compact kit lens for Olympus PRA and OH-D models with powerzoom control. 656 656 657 657 657 657 657 678 679 679 679 679 679 679 679 679 679 679	Andesigned startation of the standard kit lens 229	229	Campact kit less for Olympus PFN and OM-D models with powerzoon control	276 277 278

CSC Lenses	5			IM AGE STABIL ISATION	CANONM	MICRO 4 THIRE	SUNT E	FUJI X MOUNT	LEICAL FIIII FRAME	MIN FOCUS (CM)	FILTER THREAD (MM	WIDTH (MM)	LENGTH (MM)	
LENS	RRP	SCORE			er.		MOUI					DIN	1ENSI0)NS
SIGMA CSC														
16mm f/1.4 DC DN C	£450		Large-aperture wideangle lens with dustproof and splashproof design			•				25	67	72.2	92.3	4
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens			•			4	20	46	60.8	45.7	1
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			• •				30	52	64.8	73	1
30mm f/2.8 DN A 60mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•				30 50	46 46	60.8	40.5 55.5	ı
SONY CSC														
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation			١.	T			25	62	70	63.5	i
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics							_	n/a	87	117.4	_
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus			•				24	49	62	22.5	I
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction			•				28	82	88.5	121.6	١
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•		•			•	28	72	78	98.5	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•		•				25	40.5	64.7	29.9	۱
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•		•				35	55	66.6	75	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•		•				25	49	62	60	۱
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•		•				45	72	78	110	
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	•		•				45	55	67.2	88	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•		•				50	62	68	98	
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•		•				30	67	93.2	99	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras			٠				20	49	62.6	20.4	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7			•				16	49	63	65.6	
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•		٠	•		•	50	72	80.5	118.5	1
FE 24-70mm f/2.8 GM	£1799	5 ★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results		Н	•			•	38	82	87.6	136	4
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5 *	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•		٩	1		•	40	67	73	94.5	
FE 24-105mm f/4 G OSS	£1199	5 ★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	•		•			•	38	77	83.4	113.3	
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness			•	1		•	29	49	64	60	
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•	Н	9	1		•		55	72.5	83	
E 30mm f/3.5 Macro	mm PZ f/4 G OSS £2379 High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaki							Н		95 9	95 49	162.5 62	105	
FE 35mm f/1.4 ZA Distagon T*	£219 £1559	4★	A macro lens for the NEX compact system cameras Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture							30	72	73	55.5 94.5	۱
E 35mm f/1.8 OSS	£399	4 🛪	Lightweight, versatile prime with Optical SteadyShot image stabilisation							30	49	62.2	45	d
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver							35	49	61.5	36.5	1
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range							39	49	62	62	i
FE 50mm f/1.4 ZA Planar T*	£1500	5*	Optically stunning premium fast prime, but huge and heavy							45	72	83.5	108	1
FE 50mm f/1.8	£240	4 ★	Features a new optical design with a single aspherical element							45	49	68.6	59.5	d
FE 50mm f/2.8 Macro	£500	4*	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing		П						55	70.8	71	١
FE 55mm f/1.8 ZA Sonnar T*	£849	177	35mm full-frame prime lens with wide aperture allowing good images indoors or in low light							50	49	64.4	70.5	ı
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range		П					100	49	63.8	108	1
FE 70-200mm f/4 G OSS	£1359	4*	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•						100	72	80	175	i
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies							100	72	80	175	1
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•					•	90	72	84	143.5	ı
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction							80	67	78	82	1
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens								77	89.5	107.5	İ
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•						28	62	79	130.5	7
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•		•			•	57	72	85.2	118.1	۱
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•		•			·	98	77	93.9	205	
TAMRON CSC														
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•				50	52	63.5	80.4	Ī
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	٠	•				50	62	68	96.7	
TOKINA CSC														
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring			•			•	28	62	69	81.5	
ZEISS CSC														
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					•		18	67	82	68	1
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony			•			•	25	77	78	95	
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras			•			•	25	52	62	72	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality			•			•	20	67	81	92	۱
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras			•		•		23	52	72	76	
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users			•			•	-	52	62	59	ı
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users			•			•	45	52	62	59	
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens							15	52	75	91	1
Batis 85mm f/1.8	£909	5 ★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series							_	67	78	105	- #

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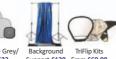
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16-35mm F2.8 L USM	
16-35mm F2.8 L USM MKII	
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16mm F2.8 MC Zenitar - Canon Fit	
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50mm F1.4 USM 50mm F1.4 ZE Planar T* Zeiss	. E++ £1/
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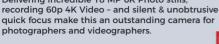
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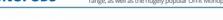
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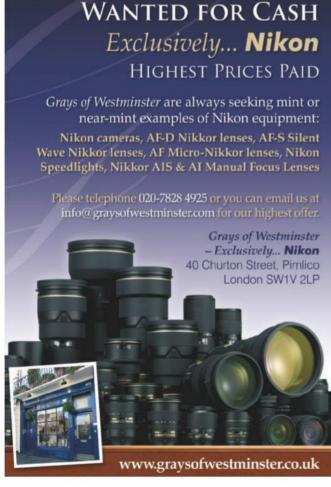




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'Flower', 2012, by Adrian Sadlier



here are at least two ways to approach the creation of art. One is complete immersion in a particular theme, even if only temporarily: a determination to explore as many aspects of an idea as possible. The other can be summed up as 'I wonder if I can do this, followed by 'Yes, it seems that I can', followed by 'all right, what's next?' Many well-known artists follow the former path – it's usually how they get to be well known,

after all – but you will never be a first-class artist unless you at least start with the latter.

Simplicity

Of course I was initially attracted by the sheer impact and simplicity of the image. But when I first wrote to ask if I could use it, I was intrigued to learn that although Adrian took it in 2012, it was not until recently that he was confident enough of his post-processing skills to produce this version. This

reinforced two of my fundamental beliefs. First, vision and technical mastery are often inseparable. Second, all of us, all the time, are (or should be) learning.

Flower studies date back to the dawn of photography: initially, of course, only in monochrome. Some are inevitably much better than others, and I certainly prefer this one by Adrian Sadlier even to Mapplethorpe's similar work. Its beautiful simplicity is enhanced by the departure from preconceived

'Flower studies date back to the dawn of photography... and I certainly prefer this one by Adrian even to Mapplethorpe's similar work'

(but unreal) perfection at the bottom of the centre of the seeds. This is central to photography: it separates it from hyperrealist painting and reminds us of William Henry Fox Talbot's The Pencil of Nature (1844-1846).

Getting noticed

To see Adrian's pictures, go to 500px.com/adriansadlier. This leads me to a third belief: that it is increasingly important to have vour own website, with the pictures organised into themed galleries. We all like different things, even from the same photographer. Themes make it easier to admire sets of others' pictures, and also force us to think about what we want to put into our own pictures.

Yes, putting together a website is a lot of trouble. I should know: I'm currently on my third, all under the rogerandfrances 'brand': .com, .eu and now patreon.com/ rogerandfrances. On the other hand, if you want to build your reputation and if you want people to see your work, it's a good idea to make it as easy as possible for them – especially if you are trying to sell anything. Or maybe... well, maybe... put it this way: Vincent van Gogh reputedly sold just one picture ('The Red Vineyards near Arles', 1888) during his lifetime. In the long run, art counts for more than money or acclaim for both artist and audience. Adrian's art counts.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Luke Agbaimoni

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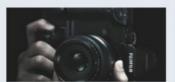


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